METAL SMITH

ART
DESIGN
JEWELRY
METAL

Hellenistic Bronze Treasures

Tom Herman: Classical Modernist

$9.00 USA & CAN
SNAGMETALSMITH.ORG

Finland's Next Generation

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Ezra Satok-Wolman x Atelier Hg

Sagittarius A* - *brooch 2017*
Carbon fiber, 750 gold,
950 platinum, quartz lens

SOFA 2017 lecture with ***Ezra Satok-Wolman & Wendy McAllister***
"Genesis: Life and Form Through Different Lenses"
Presented by ***Charon Kransen Arts***

HANNAH GALLERY · BARCELONA | CHARON KRANSEN ARTS · NEW YORK

www.atelierHg.com 519.942.2161

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

CRAFTED VISIONS:
THE TENSION OF OPPOSITES

July 21 - August 20, 2017

PATINA GALLERY

131 W Palace Avenue, Santa Fe, NM
www.patina-gallery.com

Curated by Ivy Ross & Allison Barnett
Contemporary jewelry at the intersection of humanity and technology, arousing the spirit of (R)evolution

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Pictured: Boris Bally's "Stole" made of Humanufactured® upcycled traffic signs and silver. Armor-quilt hybrid. 96" long / Photo: by Aaron Usher / Modeled by: Chanelle Melton

4 FOREWORD

14 FINDINGS
New & Notable
Kate Fogarty

18 UNDER THE COVERS
Linda MacNeil: Jewels of Glass
Patricia Harris & David Lyon

20 IN PRODUCTION
Kate Furman
Andrea DiNoto

22 IN THE STUDIO
Seth Papac
Emily Zaiden

24 LOOK
Gem Power
John Hatleberg

FEATURES

28 Tom Herman: Classical Modernist
While rooted in ancient traditions, jeweler Tom Herman expands the canon with his inspired designs. *Andrea DiNoto*

38 Inni Pärnänen and Anna Rikkinen: Finland's Next Generation
With dramatically different approaches, these two Finnish jewelers reveal their country's rich creative terrain. *Davira S. Taragin*

46 Bronze Treasures from the Hellenistic World
A captivating look at the bronze survivors of this golden age of Greek statuary. *Carol C. Mattusch*

REVIEWS

54 Bedazzled
Jeremiah William McCarthy

55 Jewelry of Burning Man
Patricia Harris and David Lyon

56 Suzanne Pugh: Post Pastoralia
Carolyn Tillie

Cover:
• *Bronze Head of Apoxyomenos*, 2nd century B.C.–1st century A.D., bronze, height 12", Collection Kimbell Art Museum, Fort Worth Texas, Image courtesy of Kimbell Art Museum/Scala, Firenze.
• Inni Pärnänen, *Ordinary Beauty* ring, 2009, paper towels, wax, cotton thread, steel wire, 3 1/8 x 3 1/8 x 2", Photo: Inni Pärnänen
• Tom Herman, *Thistle Bracelet* (detail), 2007, 18k gold, diamonds, tsavorite, holly agate, 1 1/4 x 7 x 1/8", Private Collection, California

Metalsmith is published by the Society of North American Goldsmiths

Artists. Designers. Jewelers. Metalsmiths.
www.snagmetalsmith.org

The Society of North American Goldsmiths advances jewelry and metalsmithing by inspiring creativity, encouraging education, and fostering community.

Editor Suzanne Ramljak, editor@snagmetalsmith.org

Contributing Editor
Kate Fogarty

Graphic Design
Luke Hayman, Jenny Hung, Pentagram

Editorial Advisory Committee
Raïssa Bump, Melissa Cameron, Andy Cooperman, John Rais, Cindi Strauss

Advertising John Garbett, jgarbett@snagmetalsmith.org

SNAG Executive Director
Gwynne Rukenbrod Smith

SNAG Board Of Directors
President
Nicole Jacquard
President-Elect
Brigitte Martin
Secretary
Becky Mcdonah
Treasurer
Anne Havel

Jill Baker Gower, Chris Balch, Dominique Bereiter, Kat Cole, Dianne deBeixedon, Brian Ferrell, Tedd McDonah, Ezra Satok-Wolman, Elizabeth Shypertt, April Wood

Printer Royle Printing, committed to using environmentally friendly materials and methods.

Metalsmith (ISSN 0270-1146) is published both in print and digital formats in January, March, June, August, and October by SNAG, PO Box 1355, Eugene, OR 97440, 541.345.5689, www.snagmetalsmith.org.

Membership rates: $85/year and up, full membership includes five-issue subscription to *Metalsmith*. Special student rates. Subscription to only *Metalsmith*: $31/year and up.

Postmaster/Members/Subscribers/Copies
Metalsmith is not forwarded by the post office. Send all address changes and any other requests, including missing issues, to SNAG, PO Box 1355, Eugene, OR 97440, 541.345.5689, info@snagmetalsmith.org. Claims for missing issues are accepted only if received within three months of publication.

The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*.

Metalsmith is indexed in the Art Index and EBSCO Media. Newsstand distribution: COMAG Marketing Group, 155 Village Blvd, Princeton, NJ 08540.

Copyright 2017 by Society of North American Goldsmiths, all rights reserved. Reproduction in whole or in part without written consent is prohibited.

Printed in the U.S.A.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Running throughout this issue of *Metalsmith* is the recurring motif of lost and found. In Carol Mattusch's compelling feature on the "lost world" of Hellenistic bronze statuary, we learn that while thousands of bronze statues once populated Greek cities, just a few hundred survive today. Many of these bronzes met their fate in ancient foundries, as fodder for other commissions, or were lost at sea en route to collectors or scrap-yards. While archeological findings allow us to grasp the ingenuity and beauty of these ancient works, their full cultural context and meaning is lost forever.

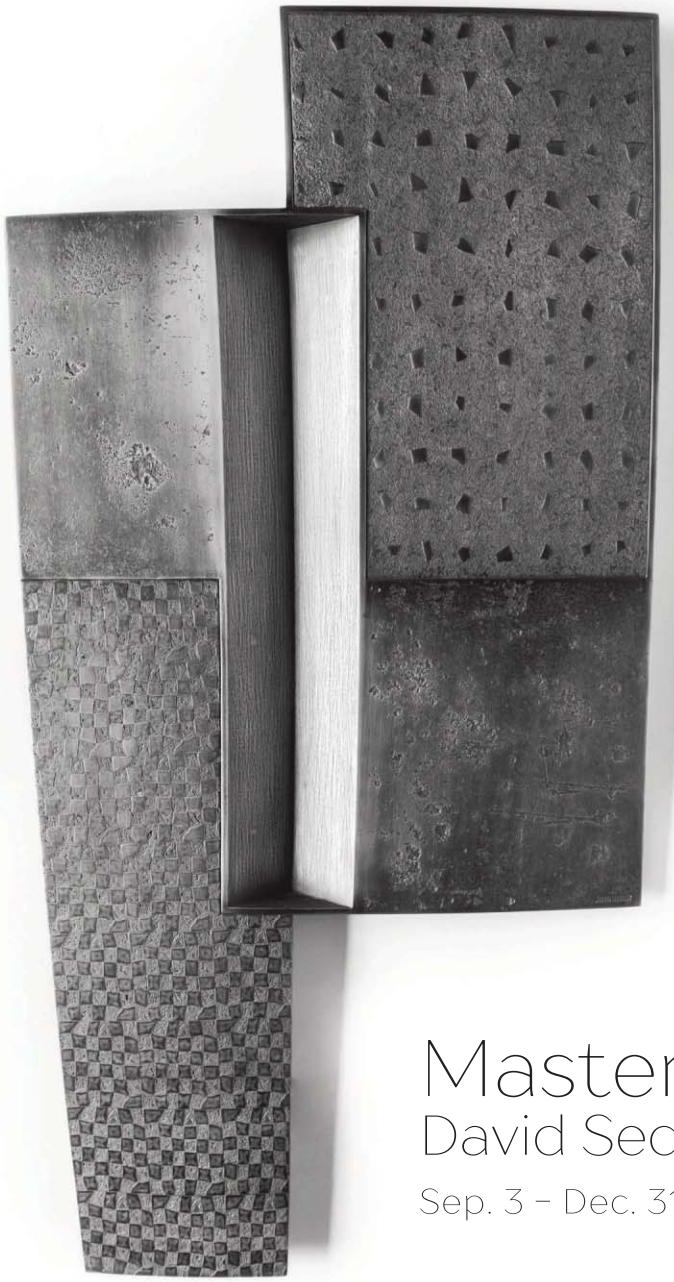
In the case of contemporary Finnish jewelry, also featured here, our understanding has been obscured by distance rather than time. Thanks to the Internet and international fairs, the work of Finnish jewelers is capturing the global limelight, including that of Anna Rikkinen and Inni Pärnänen. Rikkinen's practice is rooted in the act of finding; she uses found objects as jewelry material and appropriates historical images and Old Master paintings to create photographic tableaux. These artists mine both national and personal pasts to uncover fresh forms of expression.

Tom Herman's opulent jewelry not only draws on lost tradition, but also engages beholders in a game of hide and seek. Herman enlists hidden elements in his intricate designs, such as golden plate "reflectors" set behind stones to enhance illumination. His innovative bracelet holders so deftly meld wristbands within their decorative structures that viewers often exclaim, "But where is the bracelet?" Underpinning all of Herman's work is the revered Golden Section, the mathematical formula that lends pleasing proportion to his splendid jewels.

In some way, all of human history lies in silent wait, lost until found by the next generations. Artists, ever seekers, help advance this discovery. *—Suzanne Ramljak, Editor*

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.



Master Metalsmith:
David Secrest

Sep. 3 – Dec. 31, 2017

The *Master Metalsmith* series began in 1984 as a way to honor the most influential metal artists of the day. In the years since its inception the Metal Museum has featured the work of more than thirty internationally acclaimed metalsmiths. The 2017 Master Metalsmith is David Secrest, a sculptor and blacksmith well known for his incorporation of textures and patterns in forged iron, fabricated steel and bronze sculpture and furniture. The exhibition is accompanied by a catalog with an essay by Jeffrey Funk.
For more information visit www.metalmuseum.org/upcoming-exhibitions.

Exhibition Reception & Gallery Talk Saturday, Sep. 23, 5PM
374 Metal Museum Drive Memphis, Tennessee 38106

metalmuseum.org

METAL MUSEUM

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

sculpture
objects
functional art
and design
SOFA

November 3–5
Opening Night, Nov. 2
Navy Pier

sofaexpo.com

Kat Cole, courtesy of Charon Kransen Arts

Generously supported by

CHUBB

Cadillac

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

THOMAS HERMAN | ETHAN HERMAN

WWW.SEVENFINGERS.COM
845.853.664

Neeta Gupta
fine artisan jewelry

250 Portage Avenue
Winnipeg MB • Canada
www.neetagupta.ca

18K Gold • Sliced Diamond • Sterling Silver

CROSSING BORDERS
AN INVITATIONAL JEWELRY SHOW

INVITED AMERICAN JEWELERS:
MARU ALMEIDA
LAURIE HALL
MICKI LIPPE
SUZANNE OSBORN
STEPHANIE TOMCZAK
MYUNG URSO

INVITED CANADIAN JEWELERS:
LYDIA BUXTON
BRIDGET CATCHPOLE
SUZANNE NAIRNE
LOUISE PERRONE
SUSAN REMMANT

WATERWORKS GALLERY
315 Argyle Avenue • Friday Harbor, WA 98250 • 360.378.3060 • www.waterworksgallery.com

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

2017 SNAG New Orleans

NEXUS

A CONNECTION OF IDEAS

THANK YOU

SNAG NEXUS CONFERENCE SPONSORS | 2017 NEW ORLEANS

RIO GRANDE Since 1944

Halstead

MJSA PROFESSIONAL EXCELLENCE IN JEWELRY MAKING & DESIGN

shapeways

STULLER CHOOSE · CHANGE · CREATE

Bill Gang's GREETINGS GANGGEMS.COM

OttoFrei Quality Jewelry Tools & Findings Since 1930

American Craft Council | Charon Kransen Arts | Facérè Jewelry Art Gallery | Meetings a la Carte
Aaron Faber | Arrowmont | Creative Side Jewelry Academy | Jewelry Creations Workshop | Mendocino Art Center
American Gem Trade Association (AGTA) | crafthaus | Dartmouth College | Metalwerx | OQZO Metalsmith
Patina Gallery | Peters Valley School of Craft | Pocosin Arts | Rare Earth Mining Company
United Precious Metal Refining, Inc

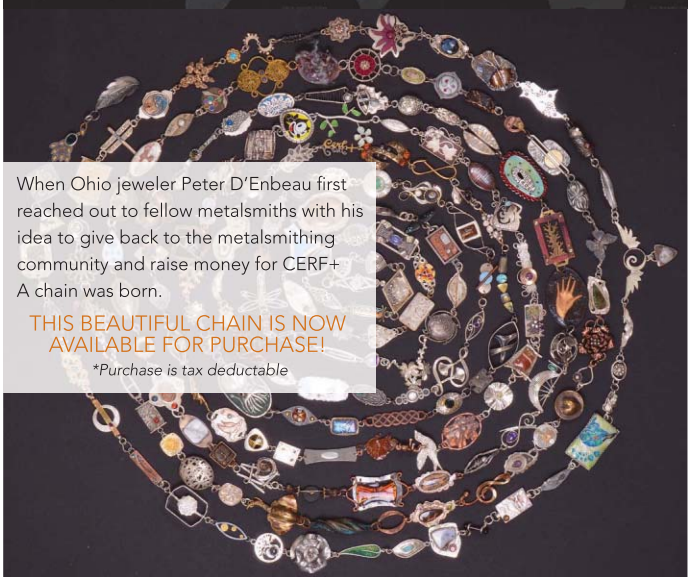
SNAG FOUNDED 1969

Visit our website for 2018 Portland Conference Information:
www.snagmetalsmith.org

Content is copyright protected and provided for personal use only – not for reproduction or retransmission.
For reprints please contact the Publisher.

METALSMITHS FROM AROUND THE WORLD UNITE TO FORGE A CHAIN

raising money for fellow artists in need.



When Ohio jeweler Peter D'Enbeau first reached out to fellow metalsmiths with his idea to give back to the metalsmithing community and raise money for CERF+ A chain was born.

THIS BEAUTIFUL CHAIN IS NOW AVAILABLE FOR PURCHASE!

**Purchase is tax deductable*

Learn more about the chain here: www.ahundredforone.com
Queries to Peter here: pedrothejeweler@gmail.com

VIVASMITH

Open your senses to the feel of steel.

TRESOR BRACELET: 24 kt gold, 18 kt gold, fine silver, steel and yellow topaz

vivasmithstudio.com ◈ info@vivasmithstudio.com

FACÈRÉ

METEORITE LANDING RING
CHARCOAL, RESIN, AND SILVER RING BY CHECHA SOKOLOVIC
SEATTLE, WA FACEREJEWELRYART.COM 206.624.6768

Rosario Garcia

WWW.ROSARIOGARCIADESIGNS.COM
TEL: 954·895·5078

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

JA NEW YORK SUMMER
JA New York
The leading jewelry event
in the heart of the industry
JULY 23 – 25, 2017 | JAVITS CENTER NYC
JA-NEWYORK.COM

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

CREATIVE METALSMITHS

Representing the finest metal artists since 1978

Alison Bailey
Susan Chin
Helen Frady
Peggy Johnson
Janis Kerman
Kim Maitland
Barbara McFadyen
C. James Meyer
John Podlipec
David & Ronnie
Tricia Weiner
Nell Chandler
Megan Clark
David Huang
Laurel Karnecki
Tim Lazure
Roberta Marasca
Betty McKim
Gayle Murrell
Mary Rogers
Sarah Loch Test
Dianna Wyatt

Janis Kerman

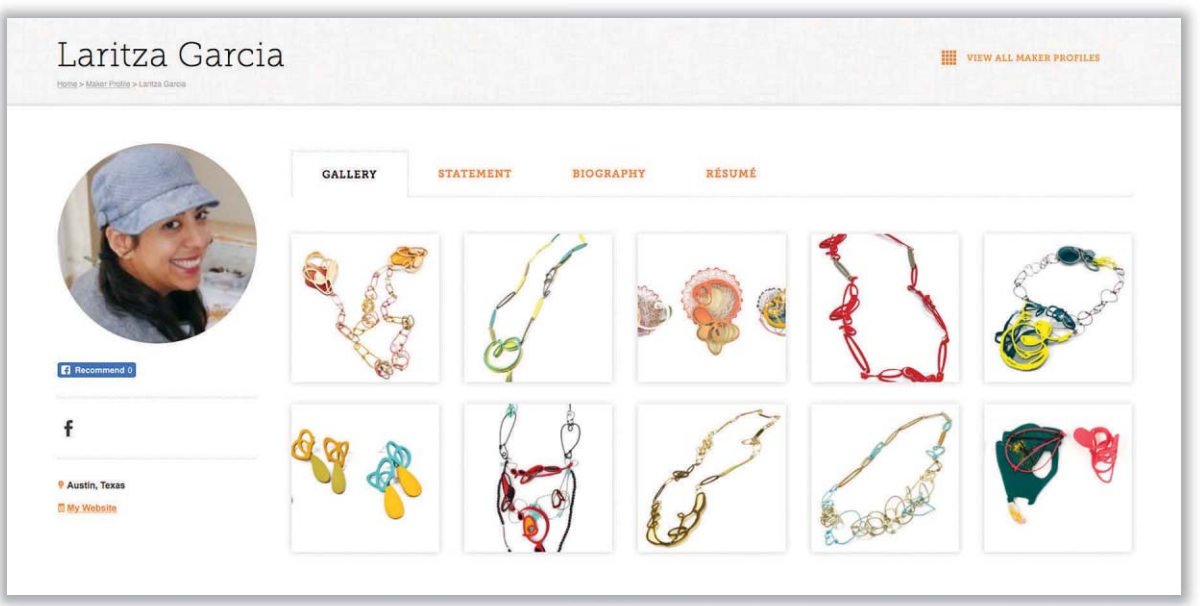
Kim Maitland

C. James Meyer

Barbara McFadyen

117 E. Franklin Street
Chapel Hill, NC 27514
Phone: 919-967-2037
Shop Hours:
Monday - Friday 11 - 6
Saturday 10 - 5, Sunday 12 - 5
www.creativemetalsmiths.com

SNAG Maker Profiles



SNAG Maker Profiles is a robust online reference where you can find professional quality jewelry and objects that excite and engage!

snagmetalsmith.org

A great resource for:

- Curators, gallery professionals, and retailers
- Artists, academics, and historians
- Fashion designers, editors, and stylists
- Curious consumers

SNAG FOUNDED 1969

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

GET READY • GET RELIEF • GET CONNECTED

Readiness + Relief

CERF+ provides:

- Resources + Info
- Education + Training
- Advocacy + Research
- Emergency Relief
- Emergency Readiness
- Career Protection Tools

Join The Artists Safety Net

e-news YouTube

cerf+
The Artists Safety Net
www.cerfplus.org

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

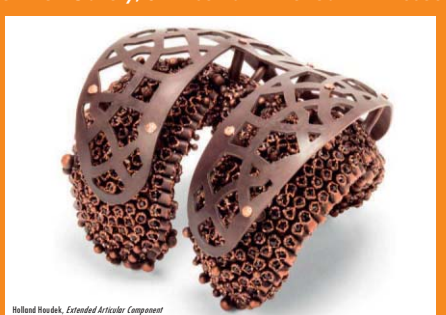
J. COTTER GALLERY

Cement Painting
By
Jim Cotter

Vail • 970.476.3131 • Beaver Creek • 970.949.8111
jcottergallery.com

CALL FOR ENTRIES
WAYNE ART CENTER
CRAFTFORMS 2017
23rd International Juried Exhibition of Contemporary Fine Craft

Juror: Nora Atkinson, The Lloyd Herman Curator of Craft, Renwick Gallery, Smithsonian American Art Museum



Holland Houdek, *Extended Articular Component*

Exhibition Dec 1, 2017 - Jan 27, 2018
Online Application www.craftformsentry.org
Deadline Sept 15, 2017 $8,000 + Awards

wayne art center
413 Maplewood Ave
Wayne, PA 19087
www.craftforms.org

Artemis Gallery presents
A Unique Collection of Fine Crafts

The mask of Agamemnon encased in brass and fiberglass

Metallic Art Graphics and John Teal Crutchfield
Graphics on metal art history paintings

2001 Snag Richmond host gallery | metallicartgraphics.com | artemisgalleryrichmond.com

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

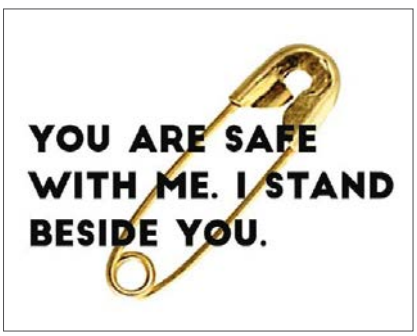
NEW & NOTABLE

BY KATE FOGARTY

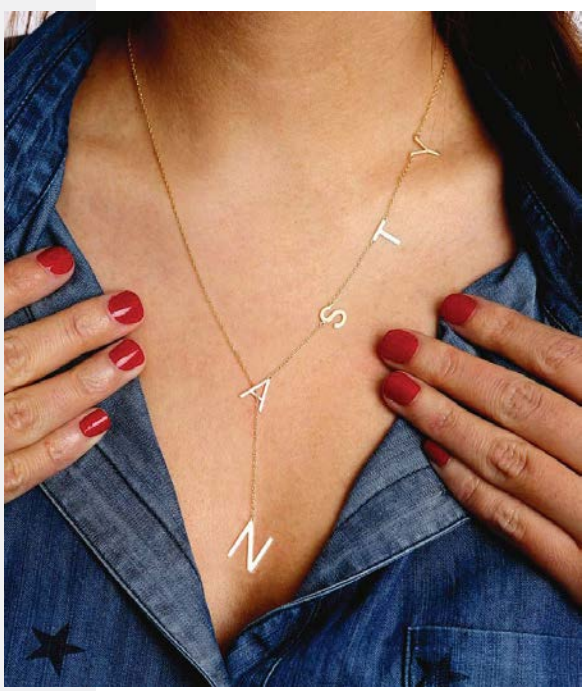
PIN-ON POLITICS

Search #safetypin on Twitter or Instagram in 2017 and you won't find selfies of seamstresses. You'll see powerful images of young hipsters, celebrities, and political activists of all types featuring safety pins on their clothing, and safety pin–themed jewelry, tattoos, signs, graffiti, and more. Puns aside, what's the point?

Following the historic "Brexit" referendum in June 2016, in which the U.K. voted to leave the European Union, incidents of racism in Britain have skyrocketed. In response, people across Twitter and Instagram donned safety pins as a way of showing their support for the immigrants living there. "It's simple because you don't have to go out and buy it, there's no language or political slogans involved," Allison, the American woman living in London who started the #safetypin movement, told the *Independent* newspaper's website Indy100 last summer. "It's just a little signal that shows people facing hate crimes that they're not alone and their right to be in the U.K. is supported."



#Safetypin movement solidarity sign from the internet.



Nasty lariat necklace in 14k gold by Adornia.

Since then, the #safetypin movement has not only gone global, but has grown to represent a message of support and safe harbor to Muslims, women, LGBTQ persons, the disabled, and other victims of intolerance. And it's inspired a whole new genre of jewelry: safety pin–related jewelry is legion on Etsy.

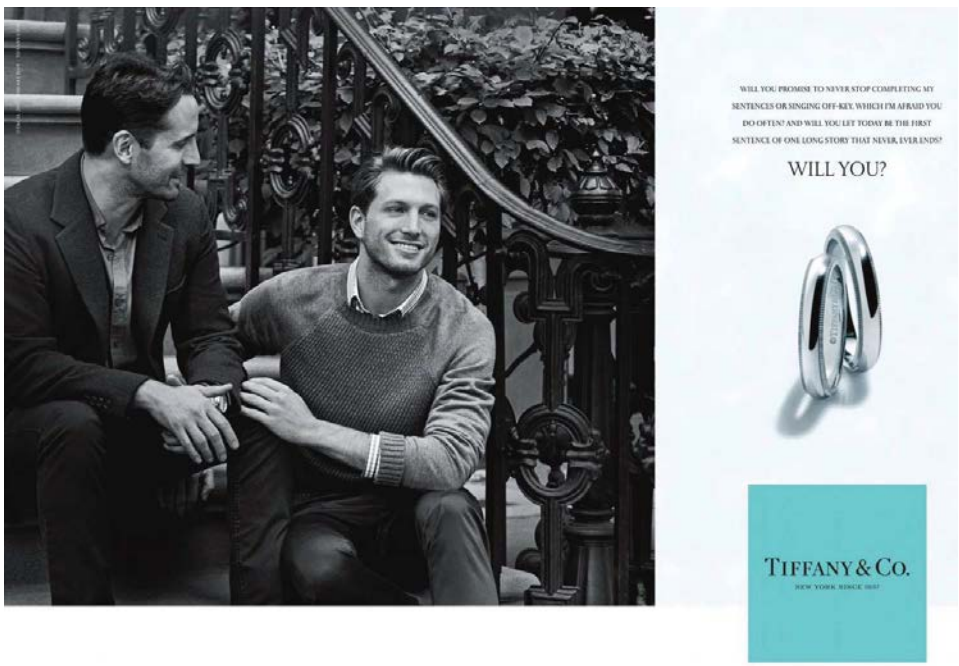
In fact, political jewelry is enjoying a moment. The Women's March on Washington, D.C., held the day after the inauguration of President Donald Trump, was a sea of thousands of hot-pink "pussy" hats. This recharged interest in feminism has inspired a wave of jewelry that allows women (and men) to wear their messages—"The Future is Female," "Smash the Patriarchy," "Yas Qween," "Nasty"— on their sleeves, ears, necks, and more. Prefer a less literal message? How about a birth control pills pin, pussy ring, or uterus pin? Search "feminist jewelry" online, and you'll find choices galore. Many of these jewelers and retailers, like Adornia, are donating a portion of proceeds to Planned Parenthood and other organizations. It's not the first time in history jewelry has been enlisted to fight the power, and it certainly won't be the last.

ENGAGEMENT RINGS: TRENDING AND SPENDING

If you're in the engagement ring business, have you noticed a "proposal season"? The Knot 2015 Jewelry & Engagement Study maintains that 38 percent of couples get engaged from November through February. Theknot.com is the country's leading wedding website, and the company's third biannual study surveyed more than 12,000 American brides and

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Tiffany & Co. first featured a same-sex couple in an engagement ring ad in 2015.


WILL YOU PROMISE TO NEVER STOP COMPLETING MY SENTENCES OR SINGING OFF-KEY, WHICH I'M AFRAID YOU DO OFTEN? AND WILL YOU LET TODAY BE THE FIRST SENTENCE OF ONE LONG STORY THAT NEVER, EVER ENDS?
WILL YOU?
TIFFANY & CO.

1,200 American grooms engaged or recently married from 2014 to early 2015, to uncover the financial spending habits and trends of proposals in America. Here are some findings regarding "the ring" that might be of interest:

••• Men are spending an average of $5,978 on an engagement ring, up from $5,403 in 2013 and $5,095 in 2011. And 34 percent of women have a general idea of how much it cost, while an equal amount know the exact amount.

••• Women are letting their fingers do the ring research, using their mobile devices to browse ring styles (43 percent), share ring ideas with their fiancé (35 percent), and browse ring designers or retailers (29 percent)—so jewelry designers, make sure you have a website, and that it's optimized for easy mobile use.

••• Men are doing their ring research as well. The Knot found that men took an average of 3.6 months to find the perfect engagement ring, visiting five retailers and looking at an average of 25 rings before purchasing "the one."

••• Although diamonds are still by far the top engagement ring stone choice (63 percent received a clear diamond center stone with side stones and/or accents, and 21 percent received a clear diamond solitaire), eight percent of brides received a non-diamond precious stone engagement ring, up from six percent in 2013. The trendiest engagement ring setting? The halo, a setting that encircles a center gemstone in a collection of round pavé or micro-pavé diamonds (or faceted color gemstones), which tripled in popularity from seven percent in 2011 to twenty-two percent in 2015.

••• Even in America, where bigger is traditionally better, 85 percent of men said they would rather buy a smaller, better quality diamond than a larger stone of lesser quality, and 57 percent of brides agree. Thirty-three percent of brides report that they'd prefer a different-shaped stone than the traditional (and most popular) round shape.

••• Forty-five percent of men customize the engagement ring, whether they completely design the ring with a jeweler or make changes to an existing design. Eighty-six percent of brides received a new ring; eleven percent an heirloom; and three percent a vintage piece.

••• Men and women have different priorities in selecting a wedding band. Twenty-eight percent of grooms say comfort is their top consideration, while forty-six percent of brides insist on a band with diamonds. Women prefer a white gold (68 percent) wedding band, while men like a variety of metals including tungsten (30 percent), white gold (27 percent), yellow gold (12 percent) and titanium (12 percent).

Linked Female-Female Wedding Band by Jeremy Mallin, available on Etsy.

In LBGTQ-conscious 2017, it's quite glaring that these findings are based on a survey of "straight" couples only. That's because the information was collected before June 2015, when the Supreme Court ruled that gay and lesbian couples had the right to marry in all 50 states. So how has the buying behavior of gay couples changed the engagement ring marketplace? It's difficult to tell. While male couples now often sport engagement rings, that tradition is

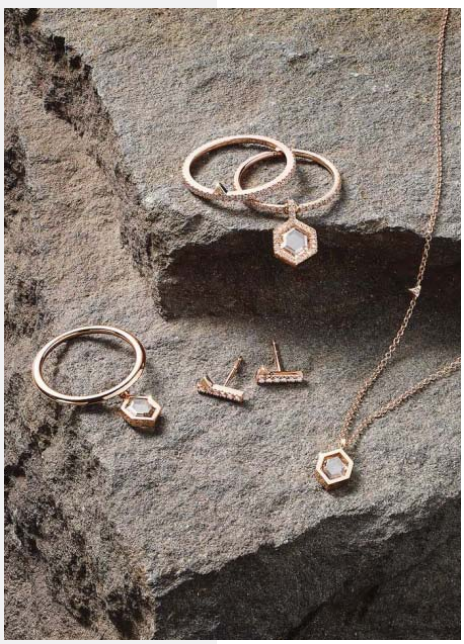
→

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

not unprecedented; in Chile and Sweden, for example, men are just as likely as women to wear engagement rings. Nonetheless, some U.S. designers are beginning to design engagement ring sets for same-sex couples. Even Tiffany's featured a gay couple in an engagement ring set ad in 2015. We're interested in your feedback on how LBGTQ couples have changed the business and offerings of jewelry designers. Email us at findings@snagmetalsmith.org and let us know!

LAB-GROWN DIAMONDS: SUSTAINABLE OR SYNTHETIC?

The term "synthetic" is as out of fashion for diamonds as it is for fabric. In fact, "lab-grown" diamonds are undergoing a major repositioning in the market. For fifty years the best one could hope for were yellowish or brownish stand-ins for mined diamonds, but recently lab-grown diamond technology has progressed to the point where the pedigree of a colorless diamond cannot easily be discerned. Lab-grown diamonds control about 1 percent of the global market today, but investment firms predict that that number could rise to as much as 15 percent in the next few years. Does that leap threaten to disrupt the $14 billion global rough diamond market? You bet your diamond studs it does.



Designs by Eva Fehren, from the Diamond Foundry XO Barneys Collection.

What exactly is a lab-grown diamond? Yarden Tsach of WD Lab Grown Diamonds near Washington, D.C., recently explained the Chemical Vapor Deposition (CVD) diamonds process to NPR. Inside diamond-growing machines are vacuum chambers, with a bit of solid diamond placed at the bottom that serves as the seed. Gases are added to the chamber and microwaved, which creates a reaction that deposits more and more carbon on the seed, building the diamond up to the desired size.

"On most of the cases, [the process] will take about eight weeks," says Tsach. And this is no cubic zirconia or fake sparkler. "It is diamond," he says. "It's not something else."

If price is a concern, lab-grown diamonds are a far more attractive option than a mined diamond. Morgan Stanley, in a recent study titled "Game of Stones: Disrupting the Diamond Trade," says that while the cost to produce lab-grown diamonds as opposed to mined diamonds is negligible ($343 per carat vs. $367 per carat), their wholesale price is about 30 percent cheaper. And these less expensive, conflict-free diamonds also appeal to younger, socially conscious consumers. The demand for these newly viable alternatives nears the overwhelming. There are so many companies now manufacturing diamonds that they recently formed a trade group, the International Grown Diamond Association.

There are other signs that lab-grown diamonds are now a commercially viable choice. Royal Asscher Diamond Company, the esteemed family business founded in 1854 and which invented the Asscher cut, also owns a "sustainable" (read: lab-grown) diamond jewelry line called House of Eléonore.

And in 2015, Barneys New York introduced Diamond Foundry XO Barneys New York, a capsule collection "that combines the California-based foundry's stunning laboratory-grown diamonds with the artistry of American jewelers Nak Armstrong, Eva Fehren, and CVC Stones." With investors that include several Silicon Valley billionaires and Leonardo DiCaprio,

Jewelry by CVS Stones, from the Diamond Foundry XO Barneys Collection.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Diamond Foundry bills itself as "Diamonds. Evolved." Their website boasts: "Our diamonds are sustainably grown in our foundry in America. Zero questions around origin. Zero middlemen markups. Zero carbon footprint."

Another ethical issue facing diamond companies and dealers was the subject of a forum held by the U.S. Jewelry Council in 2016: undisclosed lab-grown diamonds that slip into the natural diamond marketplace undetected. Dealers and appraisers are required to disclose the source of their diamonds, and the new viability of lab-grown diamonds means that these companies must monitor and perfect their quality control. There are machines available for detecting lab-grown diamonds, but the technology isn't quite there. Jewelers Vigilance Committee President and CEO Cecilia Gardner said at the forum that jewelers need not check every single item in their inventory, but must have some "demonstrable activity" that shows that they are selling products that have been checked and that they believe are as represented.

GOLD DIGGERS UNEARTH THE IRON AGE

In 2015 *Metalsmith* [36.3] featured the breathtaking finds of the Staffordshire Hoard, the more than 3,500 fragments of Anglo-Saxon gold first discovered by an amateur metal detectorist in a rural field in England in 2009. Turns out lightning sometimes strikes twice.

Also in Staffordshire, where archaeologists have continued to excavate the Hoard for nearly a decade, two metal-detecting friends (who abandoned their hobby for 20 years for fishing, having had little luck) found a second hoard of Iron Age gold jewelry last December. "We have found the odd Victorian coin but mostly it has just been junk," Staffordshire resident Joe Kania told *The Guardian* newspaper in February, "so I couldn't believe it when I picked out this mud-covered item and, on cleaning it off, I thought this might actually be gold."

In a farmer's field, which they had searched all but fruitlessly for years, Kania and friend Mark Hambleton found four gold torcs: three collars and a smaller bracelet, including two made of twisted gold wire, two with trumpet-shaped finials, and one with unmistakably Celtic ornament. The pair had been urged to give up fishing and return to their old hobby by Hambleton's father (who died recently, but not before seeing these treasures).

A torc is a large, stiff neck ring, made of a single piece of metal or from strands twisted together, found in Celtic and other cultures of the Iron Age from around the 8th century BC to the 3rd century AD. Many seem designed to be worn permanently, as they would have been difficult to remove. In his 2008 book *The Bronze Age in Ireland*, Geoffrey Coffey wrote that "in later times the torc was the distinguishing ornament of the Celt, and there are many allusions to torcs in classical writers."

Gold items dating back to the Iron Age, part of a recent discovery made in Staffordshire, Britain. Image copyright Staffordshire County Council.

These four pieces, called the "Leekfrith Iron Age torcs," after the find site, were made in present-day Germany or France. Dr Julia Farley, Curator of British & European Iron Age Collections for the British Museum, said in a press release: "This unique find is of international importance. It dates to around 400–250 BC, and is probably the earliest Iron Age gold work ever discovered in Britain."

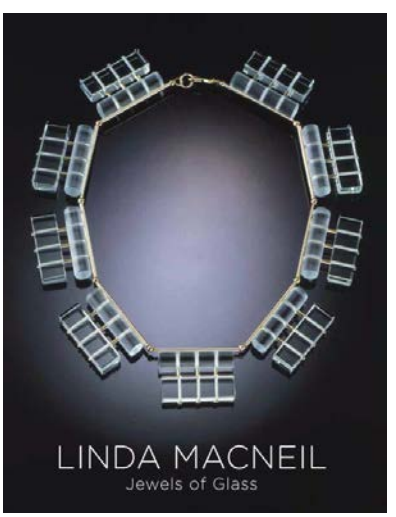
Stephen Dean, the principal archaeologist at Staffordshire county council, who led the excavation after the men reported their find, described the hoard to *The Guardian* as "a find that could change everything that we know about northern Britain before the arrival of the Romans." Unlike the Staffordshire Hoard, no other items were found on the site, and it has been declared a "complete" find.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

LINDA MACNEIL: JEWELS OF GLASS

BY PATRICIA HARRIS AND DAVID LYON

Davira S. Taragin and Ursula Ilse-Neuman
Arnoldsche Art Publishers, Stuttgart
Museum of Glass, Tacoma, Washington, 2017



THE MUSEUM OF GLASS in Tacoma, Washington, was founded in 2002, yet it waited 15 years to mount its first exhibition of jewelry. And who better to inaugurate that broader purview than Linda MacNeil? She is entering the fifth decade of a career as an artist who eludes classification. Her ability to manipulate glass in myriad ways often identifies her as a glass artist. Her consummate skill at working precious metal and her dedication to adornment mark her as a jeweler.

Perhaps the exhibition "Linda MacNeil: Jewels of Glass," which runs at the museum though October 1, will clarify matters. The exhibition catalog, with essays by guest curator Davira S. Taragin and scholar Ursula Ilse-Neuman, provides the context for a category-free appreciation of a singular jeweler of the late 20th and early 21st centuries. The bottom line is breathtakingly simple: Linda MacNeil makes beautiful objects designed to adorn the body.

This exhibition begins with some of her first mature work from the "Elements" series in 1979 and continues in an unbroken chain to the strikingly abstract work from the "Mirrored" series in 2015. The 51 color plates in the catalog reveal intimate subtleties of the glass forms and the work in metal. (Sixteen smaller photos serve as illustrations for the catalog essays.)

Taragin, whose scholarship spans many fields, positions MacNeil as an outsider to both glass and jewelry. That MacNeil works in a non-narrative style and has never had more than fleeting academic associations has kept her from the mainstream of the art jewelry movement. At the same time, her work is also out of sync with contemporary nonfunctional glass sculpture. Taragin proposes that MacNeil's work is not some glass-jewelry chimera, but a true hybrid of the fields. As a curator, Taragin assembled an exhibition that proves her point.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

This propensity to mine and reinterpret historical forms is the focus of Ursula Ilse-Neuman's essay, "Unmistakably MacNeil." The consulting jewelry curator of the Museum of Arts and Design in New York places MacNeil within the context of the Studio Crafts movement. Ilse-Neuman traces the evolution of that movement, especially in jewelry, from some of Alexander Calder's jewelry constructions in the 1930s through the professionalization of the field and the emergence of the social and political narrative that displaced the Platonic modernism of the 1940s and 1950s.

Like Taragin, Ilse-Neuman discusses artists who influenced MacNeil's education. She also notes that MacNeil's fascination with glass enabled her to make work that absorbed the concepts and ideas of her mentors but never looked derivative. MacNeil was willing to champion a material historically condemned as a counterfeit for gemstones.

Ilse-Neuman labels MacNeil a post-modernist because she easily borrows styles and motifs separated by centuries, even by millennia, and synthesizes them for her own expression. Her observation that Art Deco owes a considerable debt to "the revolutionary art of the early twentieth century, particularly Cubism" leads into a discussion of MacNeil's analytical architecture that breaks down the complexity of Deco jewelry to a few balanced and carefully delineated shapes.

Art Deco had a strong element of Egyptian Revival, of course, and Ilse-Neuman performs a tour de force in her discussion of MacNeil's stylized appropriation of the lotus form using pâte de verre and acid-polished amber glass within a structure of gold-plated brass. Her discussion of MacNeil's adaptation of the Egyptian ram's head pinpoints the jeweler's ability to breathe fresh life into an archetype. The "image is reduced to its essential elements, retaining the innate energy and evocative symbolism of the original, while creating a reductive form suitable for modern wearers," she writes.

In other words, MacNeil's vision is anachronistic, in the sense that it stands outside of time. Glass or metal, gem or form—it is jewelry for the ages.

Critics Patricia Harris and David Lyon live in Cambridge, Massachusetts.

A substantial portion of Taragin's catalog essay, "Linda MacNeil: Defying Categorization," addresses MacNeil's education at the Philadelphia College of Art, the Massachusetts College of Art, and the Rhode Island School of Design. She recapitulates MacNeil's own generous acknowledgment of artists who strongly influenced her, including Erling Heistad and J. Fred Woell at the Haystack-Hinckley School of Crafts, and metalsmiths Olaf Skoogfors at PCA and Jack Prip at RISD.

Taragin also explores MacNeil's artistic relationship with her husband, Dan Dailey, by distinguishing between their very different aesthetic approaches to glass as a medium. Dailey is known for his often very witty uses of glass in narrative constructions. MacNeil is more abstract, allowing the material to be itself. It is a philosophical divide between the celebration of form and materiality and the championing of human intellectual vector as applied to the material.

Taragin recounts MacNeil's professional progression, dealing in chronological order with each of her series and briefly discussing some of the techniques and materials. Early on, MacNeil embraced Vitrolite, an opaque to semi-opaque pigmented architectural glass used in many Art Deco and Art Moderne buildings. Since the material wasn't manufactured in the U.S. after 1947, she had to use pieces from architectural salvage or forgotten architectural stock. In a sense, she was mining the building trades for glass that she could treat like gemstones.

Her further manipulation of stock glass by acid-polishing to a matte finish or—later on—polishing to a reflective high gloss, came as she explored issues of transparency and translucency, as well as reflective versus refractive qualities. Taragin's terse but effective discussion of construction techniques and historic aesthetic influences illuminates each of the series in turn. She deals with the "Lucent Lines" as a demonstration of MacNeil's geometric formality influenced by French Art Deco jewelry, but gives the artist her due for her exploration of the varying degrees of translucency and transparency.

MacNeil's work took a tack back toward metal in the mid-1980s with the highly sculptural "Neck Collar" series. With this body of work and the series that followed, MacNeil moved beyond the serial construction of pieces on a wire. Her glass jewels became geometric constructions. Taragin suggests a kinship to designs by Art Deco master Jean Fouquet.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

KATE FURMAN: INTO THE WOODS

BY ANDREA DINOTO

WHEN KATE FURMAN isn't hiking, kayaking, or guiding whitewater rafting trips, the nature-loving designer may be found in her Greenville, South Carolina, studio, creating striking jewelry made of wood scavenged from forest floors and riverbanks. The dramatic neckpieces in her recent collections typically combine—sometimes with silk thread—hunks of bark, branch fragments, or slices of knotty burl with masses of ball chain, in a variety of metals, to spectacular effect. "They are actually very light," says Furman, reassuringly, of these often oversized pieces, adding that weight comes primarily from the chains, which are in fact comfortable to wear as they drape and conform to the body. Furman launched her jewelry business in 2012, the year she completed a master's program at the Rhode Island School of Design. But, she adds, "there are not a lot of business classes in art school, so my first efforts were baby stuff." She found herself making jewelry at night while working for jewelry companies by day. "I worked for three different companies," says Furman, including a six-month stint doing administrative work for Emanuela Duca in New York, gaining valuable experience in management. At the same time, Furman applied to art shows and craft fairs and began to develop a production line.

Kate Furman with customers in her booth at the Atlanta American Craft Council show in March 2017.

How Furman came to work with wood is an unlikely story. In 2008, during the summer before her graduation from the University of Georgia, where she earned a Master of Fine Arts degree in Jewelry and Metalsmithing, she attended a workshop at Alchimia, the contemporary jewelry school in Florence, Italy. Drawing had always been an important part of Furman's creative work, and at Alchimia, she says, "I started by investigating how to incorporate line into jewelry." She began by using wire to translate her drawings of

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Gravity, 2012
found wood, steel,
brass, epoxy
20 x 5 1/2 x 2"

Below:
Twig Stacking Cuff Bracelets
silver, bronze

Italian windows, then went further by heating the wire and branding the images onto scraps of wood she found around the studio. The result was her first collection: wood and wire brooches, which can be seen labeled "2008" on her website. Upon returning to school, Furman continued with wood, which she realized gave her a direct connection to her love of nature. At RISD, her work in wood continued to evolve into the bold neckpieces she creates today made with found wood. These works have been exhibited internationally and are sold primarily through the dealer Charon Kransen.

Furman realized early on that although such statement pieces command media attention, they in fact have a limited market, and that to create a viable business one needs to develop a more wearable production line. For this she turned to traditional metalsmithing skills to create nature-themed cast metal work, of which her twig rings and bracelets in bronze and sterling are best sellers. She also casts crab claws and shells with the idea of jewelry as souvenir—"taking something you find beautiful and remember the moment of picking it up on the beach." In addition, she has added a line of stylized 3D-printed plastics: rings, studs, and cufflinks in bright and metallic colors. As a result, her various lines include pieces in a price range of under $100, to around $2,000 for some of the more elaborate wood pieces.

Furman understands the importance of social media in marketing herself and her work. "I've had a website since undergraduate days," she says, "and it's now in its fifth rendition, with a recently added sales section." She derives income from a wide variety of sources, she says, including word of mouth and Instagram, which generates "a lot of traffic." She gives each Instagram post one or more hashtags that might drive prospective customers to her website. One British stylist found her on Facebook and used *Gravity*, one of Furman's most extreme wood shoulder pieces (hunks of bark are worn as epaulets) for a magazine article. Furman names each of her unique wood pieces: *Reconciled* is a brooch made from two ends of the same branch in which "water ran along one side and not the other"; *Splinters* is composed of "about 15 hammered shards from a single long branch, then put back together"; and *Linked* is a double vertical row of tiny logs, which was sold to an art collector.

Furman is most excited about the opening of a public studio, launched in January 2017, as a working space with a retail section. Her parents helped her renovate a garage in the village of West Greenville that affords, she says, "a lot more space, with open hours through the week and on weekends." She welcomes visitors who come to talk about the jewelry, but also, perhaps, about her drawings of houses, rendered in watercolor and graphite. "It's a side business," she says, because "I love drawing as much as jewelry."

Andrea DiNoto writes on art, craft, and design.

Furthermore: www.katefurman.com

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

SETH PAPAC

BY EMILY ZAIDEN

AS HE IS A FAN of modernist architecture, it comes as no surprise that Seth Papac takes "form follows function" to heart in his orderly workspace within a converted 1940s industrial warehouse in San Diego, California's Barrio Logan neighborhood. Under the building's lofty vaulted ceilings, 32 studios are the base for a collective of artists and makers that is driving the creative economy with DIY gusto, much like their counterparts across the country. Papac settled into his studio in July of 2015, and in this short span of time, the largely Latino neighborhood along the bay (which is also home to one of the many US Navy bases in the area), has become an ideal environment for artists like Papac.

Papac moved to San Diego six years ago and started teaching at San Diego State University. Before that he had a brief stint as a teacher at the University of Oregon, Eugene, after finishing his MFA at Cranbrook. The iconography of Southern California's physical and cultural landscape quickly seeped into his pores and then into his work. Airbrushed sunsets, geometric concrete partition walls, and scrawled palm trees became anchoring themes in his collections as he grew captivated by what he saw as the region's seductive tackiness and "cliched glory" of the 1960s through the 1980s. The former devout metalhead incorporated striped men's velour sweaters, beaded scrims, and other unlikely substances into pieces. Papac found a new design vocabulary that fueled his fascination with domestic interiors and the parallels between architecture and jewelry.

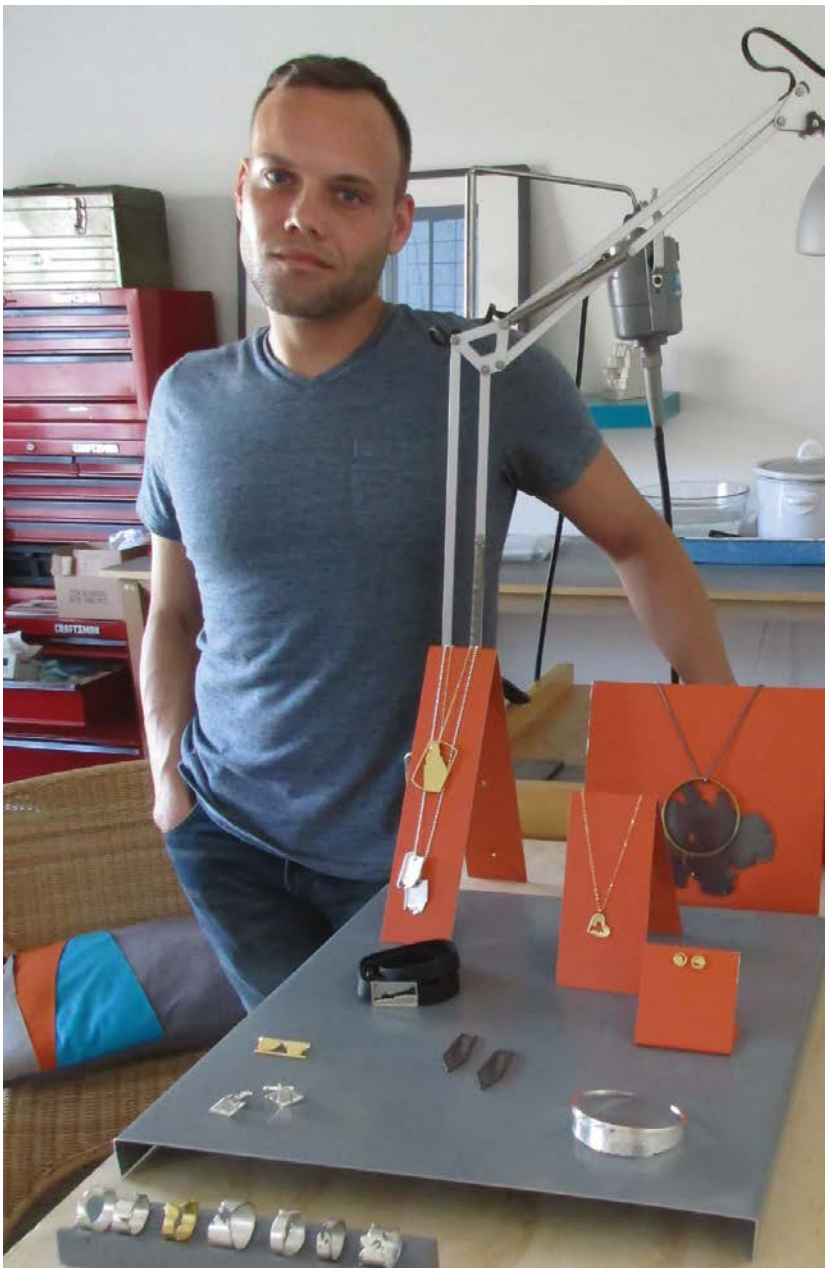
With his "Breeze Block" collection, Papac thought about how masonry screen walls function as structural ornamentation that obscures—save a few peeks—what is behind them. Similarly, Papac views jewelry as offering glimpses into a person's identity. "This desire for interaction instigated my interest in architecture, a container for the body, and fashion, another container for the body. Both exist as outward expressions of the inner body," he says.

This series bled into the subsequent "Cali Condensation," in which there is an idea of zooming in and zooming out on these design features. Some pieces are architectural in scale, while others are minimized. Papac explains, "My work is sequential in nature; each body of work is initiated by a surprising or uncomfortable discovery made in the previous series. This initial jumping off point can be a particular material, color, process, or combination."

Papac took his exploration of screens one step further with compositions that can be hung like traditional wall art, and which contain removable elements that can be worn. Not only was he thinking about how to give jewelry a way to be displayed and installed when not in use, but he saw this as a new way to engage with architecture. In addition, he created several works in which the wearer can quite literally step into a piece of architecture and carry it around his or her neck.

Architecture was Papac's original plan until he took an undergrad metals class at the University of Washington with Mary Hu and then-assistant Maria Phillips; the rest is history. Papac quickly realized that he loved making objects with his hands more than drafting, and building with materials over designing on a computer. There was no turning back. Right before starting grad school at Cranbrook in 2007, Papac reevaluated his metal obsession, and began to

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.



Seth Papac in his San Diego studio with designs from his limited production unisex jewelry line.

Opposite page, top:
Cali Condensation (necklace), 2016
brass, raised and anodized aluminum with rayon fiber print, velour
length 40"

Opposite page, bottom:
Breeze Block (ring), 2015
silver, brass, powder coated brass, enamel screen printed aluminum, rayon fibers
diameter 6"

experiment with string, wood, and other materials. He found a new freedom and a release from the restrictions he felt with metal processes.

The real breakthrough came during graduate school, when a personal tsunami of turmoil hit, including a divorce and period of self-realization that essentially turned his life upside down. At Cranbrook, another deeply admired mentor, Iris Eichenberg, opened him up to expression in a way he had never considered before and which he needed then most crucially. Prior to this time, Papac had never fully tapped into his vulnerabilities and potential for communication. Eichenberg taught him that work should be revelatory, and most of all able to support any conceptual interest. "I wanted to work in a different way and grad school was hard work, not a fun experience," he says. "I was frustrated and totally uncomfortable, and that's how it should be."

Papac learned to make collections that were driven by diversity in materials, themes, and forms. He became motivated to seek out the individuality of each single piece, and found the seclusion of Cranbrook to be ideally suited for his exploration. Early on, he reinvented the idea of the chatelaine, playing on the notion of utility, but trading classical refinement for the bold abstraction on an inflated scale. He formed hyper-conglomerations of materials and objects, ranging from metal chains and velvet ribbon to torn leather, wooden paddles, and chunks of wood. He began thinking about tools, tool kits, and tool belts as formats for jewelry, a consideration that led to works dealing with the concept of function in jewelry. "My work consistently challenges the body," says Papac, "moving beyond the preciousness associated with jewelry." Bodies are ultimately vessels for transporting these visual forms and all of the memories, experiences, and ideas that they represent.

In addition to generating one-of-a-kind work in his studio, Papac uses the space as headquarters for his successful limited production line of unisex jewelry, which he started in 2010. The business has grown since he received a support grant in 2013 that helped him build a website and increase his marketing efforts. Guiding the business gives Papac a chance to switch gears and exercise other skill sets that are vital to entrepreneurial survival. Another benefit of working in the Barrio Logan warehouse environment has been the introduction to fabricators and artisans who can assist with production. He splits his time between the meditative process of production work and all that the business entails, and pours everything else into his teaching and artistic process. Versatility and efficiency are key, and the studio is his lab, office, and workshop.

Papac propels forward with one single question: "What can jewelry do?" Facing a profusion of ever-unfolding answers and stopping along the way to map out what these might be, he finds himself carried along at a steady pace onward to new collections.

Emily Zaiden is a curator and design historian who has served as Director of the Craft in America Center in Los Angeles since 2010.

Furthermore: www.sethpapac.com
www.sethpapacjewelry.com

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

GEM POWER

BY JOHN HATLEBERG

Colombia
Crown of the Virgin of the Immaculate Conception
(Crown of the Andes)
ca.1660 (diadem) and
ca.1770 (arches)
gold, repoussé and chased;
emeralds
diameter 13 1/2"

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

India
Goa stone and container
late 17th-early 18th century
container gold; Goa stone,
compound of organic and inorganic
materials
container height 2 5/8 x 5 5/8"

MANY OF MY CONCERNS with gems circumnavigate the question of whether gems have power. I often think of the story of Ivan the Terrible calling for his jewels near the time of his death. Among the gems most dear to him was his lodestone. He understood that without the power within this mineral—the magnetic material for a compass--people would not have developed the capacity to circle the earth, which led to the Age of Exploration.

In our own time, quartz crystals (quartz effectively being the ore of silicon chips that produce our phones and computers) are gems with incontestable powers. My friend Kevin Bennett is the chairman of the division of engineering at the Mayo Clinic in Rochester, Minnesota. In his current and astounding work, Kevin implants blue diamonds into people's brains to alleviate Parkinson's disease, Alzheimer's disease, and depression. Blue diamonds possess boron, which makes them conductive and therefore capable of transmitting electrical stimulation to specific neural locations. Within the material sciences and technology, the power of gems and minerals is apparent, though generally uncredited.

The six gems pictured here have a different sort of power. I love them; they inspire me. They are all from my favorite museum, the Metropolitan Museum of Art in New York. Are Goa stones a 17th-century analog for implanted blue diamonds? Goa stones are manmade versions of bezoar stones, the organic and inorganic indigestible masses generally found in the stomachs of hoofed animals, such as goats and deer. For centuries, there was a widespread belief that bezoars were the most effective antidote to poison. By weight they were valued at ten times that of gold. The *Goa Stone and Container* is a study of visual contrasts. The Goa stone itself closely resembles a ball of dirt, whereas its case is the definition of precious, with its interlaced repousse gold work displaying carved unicorns, winged monkeys and griffins. The disparity of these visuals suggests that as a medicinal the Goa stone must be extremely powerful to be so extravagantly presented.

In a celebrated English trial in 1603, the now-famous verdict of "Caveat emptor" (Let the buyer beware) was announced. In this case, the buyer of a Goa stone had sought to return the stone for his money after he deemed the gem to be fraudulent. Indeed, its power was that of a placebo. The *Goa Stone and Container*, like the blue diamonds discussed above, does have power. Like the other objects in this article, it manifests a different power. Art.

John Hatleberg is a conceptual gem artist recognized for his diversity of work with jewels.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Top:
Egypt
Fragment of a Queen's Face,
ca. 1353-1336 B.C.
Dynasty 18, Reign of
Akhenaten
yellow jasper
5 1/8 x 5 x 5"

Right:
Peru
Pair of Earflares, Winged
Messengers, 3rd-7th century
gold, turquoise, sodalite,
shell
diameter 3 3/16"

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Right:
Etuscan
Carved amber bow of a fibula (safety pin), ca. 500 B.C.
amber
3 3/4"

Below:
Peru
Funerary Mask
A.D. 900-1100
gold, silver-copper overlays, cinnabar
11 1/2 x 19 1/2"

All works in the collection of The Metropolitan Museum of Art, New York.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Indonesian Agate Brooch, 2008
18k gold, Indonesian agate, diamonds
1 3/4 x 1 3/4 x 1/8"
McLeod Collection

TOM HERMAN
CLASSICAL MODERNIST

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

WHERE THE METALSMITH IS CONCERNED, TOM HERMAN WOULD MAKE THE CASE THAT NOTHING HAS REALLY CHANGED, NEITHER THE TOOLS NOR AIMS OF ARTISANS, FROM EARLIEST TIMES TO THE PRESENT.

BY ANDREA DINOTO

Pansy Brooch, 2011
boulder opal,
peridot, 18k gold
2 1/2 x 2 1/2 x 1/4"

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

SAY "HISTORICAL STYLES" and one tends to think of discreet aesthetic phenomena irrelevant to the way we live now. Similarly, even the words "aesthetics" and "beauty" can seem quaint, as if they applied exclusively to the pre-modern past. And yet, as the work of Tom Herman makes persuasively clear, elements of past styles can persist with thrilling relevance in contemporary adaptations. He demonstrates as well how aesthetics—with its principles of balance and harmony with nature—remains essential to our assessments of beauty, whether found in the fine or applied arts.

Where the metalsmith is concerned, Herman would make the case that nothing has really changed, neither the tools nor aims of artisans, from earliest times to the present. Like his forebears, Herman makes his own tools, delicate chasing hammers, for example, with handles of carved Honduran mahogany, works of art in themselves and a necessity, he insists, if one is to produce a desired result. Though Herman professes to have no formal training—no "academic" training would be more to the point—his craftsmanship is exemplary. He maintains his home and studio, 7 Fingers Jewelry,[1] in New York's Hudson Valley community of Stone Ridge. Amid gardens, rolling hills, and views of the Catskill Mountains, he produces exquisite, nature-inspired jewels expressive of his deep knowledge of and appreciation for a range of historical styles and techniques.

Among Herman's favorite motifs are laurel and acanthus leaves, which, along with scrolls and fleur de lis, reference Classical antiquity, while the bifurcated gingko leaf and lacy-winged dragonfly are iconic and symbolic images drawn from Japanese art. The elaborate gold frames he creates for "mantel" brooches are inspired, says Herman, by the Pre-Raphaelites, who believed a frame to be as important as the picture it contained. In Herman's case, the "picture" is to be found in the natural markings and colorations of stones such as agate and dendritic quartz. But in large measure Herman's art is inspired by the aesthetic principles of the Arts & Crafts period, with its emphasis on hand-worked metals and stylized motifs set within rectilinear compositions whose forms are conjoined to a strong color palette.

Herman works mainly in high-karat yellow gold, with the recurring use of shakudo and shibuichi, the ancient Japanese alloys which, when patinated, supply black and gray tones to the metallic palette. The French enameling techniques of plique-á-jour and basse taille, valued for translucent effects, are also brought into play. Bas-relief carving in metal is achieved by means of chasing and saw piercing: "Chasing can shape gold like fingers in clay," says Herman, "stretching, shaping, but also texturing." Cut and carved stone—Herman does all his own lapidary, with the help of his son, Ethan—supplies not only form but pattern and hues, which range from the fiery iridescence of opal and delicate pink of conch shell to the pictorial earthiness of agate and the graphic inclusions of rutilated quartz. Floral imagery—iris, pansy, rugosa rose, poppy, and thistle, to name just a few of his horticultural choices—might be carved in stone or in gold, and like his leaves, remain recognizable though in some degree stylized. One notable bracelet, now in a major private collection, depicts ethereal dragonflies hovering over glowing acorns and the pinate leaves of the California live oak, an evergreen despite its name. "The thing I am drawn to is ornament," Herman admits, "not

Thistle Bracelet, 2007
18k gold, diamonds, tsavorite, holly agate
1 1/4 x 7 x 1/8"
Private Collection, California

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

ornament for ornament's sake like Fabergé but like Lalique: ornament in pursuit of a story, in pursuit of lyricism, in pursuit of harmony and poetry."

It is this "synergy"—a favorite word of his—that imbues Herman's pieces with an aestheticism often associated with the sensuous and dramatic productions of Art Nouveau; however, he manages to achieve these effects through restraint rather than that movement's sumptuous exaggeration. His use of the frame—whether for a bracelet's linked unit, or a brooch—brings focus and intensity to whatever motif he employs. In a Herman piece, complexity of construction can be virtually invisible to the untutored eye, as with the fabrication of miniscule hand-wrought hinges for his link bracelets, typically designed in eight rectilinear segments. Motifs—leaves, waves or Classical scrolls—appear to flow seamlessly over the links. "I want it to look like a bangle," says Herman, a feat accomplished by allowing the motif to be carved over the hinges. "It's the kind of elegance I'm always striving for," he says; "you take something and then you make it elegant in many different venues." Another example of hidden elegance occurs in the use of the golden plates he calls "reflectors" that back slabs of translucent stones, or even fingernail-thin slices of horn used to depict acorns, for example. The effect is of subtle, glowing illumination in which hidden gold brings stone to life.

Working alone, Herman produces intricately carved pieces that individually can require hundreds of hours of work. As a result, his annual output is small and he has no gallery representation. Instead, private commissions represent a major source of his income, coupled with several appearances a year at major

"THE THING I AM DRAWN TO IS ORNAMENT," HERMAN ADMITS, "ORNAMENT IN PURSUIT OF A STORY, IN PURSUIT OF LYRICISM, IN PURSUIT OF HARMONY AND POETRY."

Opal Temple Brooch
18k gold, boulder opal,
gem chrysocolla
2 x 1 1/4 x 1/4"
Private Collection, Texas

Double Ouroboros Ring, 2012
18k gold, diamond,
trapiche emerald

Dragonfly Opal Ring
gold, black opal,
diamonds
Knell Collection

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Random Scroll Bracelet
(on holder), 2011
18k gold, diamonds, blackwood
bracelet 1 x 6 5/8 x 1/8"
Private Collection, Chicago

Opposite page:
Dragonfly on Live Oak Bracelet
(on holder), 2014
18k gold, diamonds, horn, copper
bracelet 1 1/4 x 6 5/8 x 1/8"
Knell Collection

WHILE JEWELRY PER SE REMAINS HIS SUBJECT, HERMAN HAS DEVISED A RELATED ART FORM, THE BRACELET HOLDER, A STORAGE PIECE THAT INCORPORATES THE BRACELET AS A DECORATIVE BAND.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

craft shows. While a client might request the use of a particular stone or favorite motif—one ring features entwined golden snakes; a bracelet sets a black panther in a golden jungle—Herman designs these pieces as he would any other, according to Classically based principles such as the golden section, the ancient mathematical formula used to produce visually pleasing proportions in art and architecture. The buyer has right of refusal, though, says Herman, that's rarely happened.

While jewelry per se remains his subject, Herman has devised a related art form, the bracelet holder, which is a sculptural wood or metal presentation/storage piece that incorporates the bracelet as a decorative band. In some examples, related earrings, necklace, and/or brooch act as finials or caps so that what might be called a parure, or matched set, is transformed into a total work of art. These holders are so precisely engineered and flawlessly designed that on first viewing, as Herman reports, owners have been known to exclaim, "But where is the bracelet?" when it is there in front of their eyes.

For Harvey and Ellen Knell, major collectors of Herman's work and owners of the aforementioned *California Live Oak* bracelet, Herman created a chased copper holder whose style reflects his clients' commitment to Arts & Crafts design. The Knells are owners of Pasadena's famed Blacker House, designed in 1907 by the noted architectural firm Greene & Greene.[2] The live oaks on the Knells' grounds provided Herman with the bracelet's leaf-and-acorn motif, while their pond, redolent of dragon flies and lily pads and original to the house, suggested the imagery for a magnificent, four-inch high brooch/pendant of shimmering boulder opal, gold, and coral (when not being worn, it sits on a golden lily pad). Another brooch/pendant features carved gold irises surrounding a vivid blue tanzanite, the piece referencing the iris-and-butterfly patterned heating grates, also original to the house. The Knells first encountered Herman as an exhibitor at the annual National Arts & Crafts conference in Asheville, North Carolina. Their first purchases, recalls Ellen, were two flower brooches—mallow and coreopsis —whose frameless forms represent another of Herman's innovative designs: a single carved stone flower with carved gold stem mounted on a slab of translucent stone. The back of the stone is carved into a concave shape that is fitted with a highly polished, solid-gold reflector, which animates the entire design.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Lotus Brooch on Stand
boulder opal, 18k gold,
coral and diamond
height 4 x 1 5/8 x 1/4"
Knell Collection

Like the Knells, Steve and Kelley McLeod are Pasadena-based Arts & Crafts enthusiasts (Kelly is a prominent architect who has restored many historically significant Arts & Crafts structures) and avid collectors of Herman's work. Also like the Knells, the McLeods first encountered Herman at the Asheville conference where they began to acquire his nature-based pieces, initially a poppy brooch in which the flower is mounted on vivid green chrysoprase, the petals carved from spiny oyster shell. Among the notable pieces they subsequently acquired is a dragonfly brooch, remarkable in that real insect wings are sandwiched between thin layers of transparent quartz and mother of pearl, the body is formed of shakudo inlaid with 22k gold. As well, the McLeods possess a carved gold bracelet whose motif of red oak leaves appears windblown, an effect Herman was able to simulate after having viewed the actual tree being buffeted in a storm. Steve McLeod praises Herman's "mindset and ability" to interpret nature and the natural environment, dramatically apparent in the jeweler's selection of agates with unusual pictorial markings. The natural inclusions in one gold-framed brooch of dentritic agate appears to represent a landscape of trees reflected in water; another suggests a mountain view, with the gold reflector simulating a glowing horizon.[3] In their further pursuit of Arts & Crafts–related art, and of Herman's work, both the Knells and the McLeods collect the limited-edition letterpress art books—each a reprint of a well-known poem or essay, e.g. Poe's "The Raven"—produced by the Clinker Press.[4] For selected titles, Herman designs a silver brooch on the book's theme, which becomes part of a boxed set.

As Herman would concur, the pictorial nature of his current work in gold stands in stark stylistic contrast to the carved stonework he began with in the late '70s. His interest in jewelry was sparked in high school, where he took craft and jewelry classes, and learned soldering and some lapidary; his first piece was a cast silver ring. In 1978, with the help of a $500 loan from his father, he purchased a jewelry store called Emerald City, in Iowa City, where he created and sold bold, custom brooches and pendants made of semiprecious stones, the type of work he still loves. This retail experience was followed by a hitchhiking trip to California, where from 1983 to 1987 he worked for several jewelry companies, most notably the well-regarded San

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Beach Pea Brooch, 2008
boulder opals, blue chalcedony, 18k gold
2 3/4 x 2 1/4 x 14"
McLeod Collection

Dragonfly Brooch
agate, 18k gold, diamonds, plique a jour enamel
2 1/2 x 1 1/4 x 14"
Private Collection, Chicago

CLIENT STEVE MCLEOD PRAISES HERMAN'S "MINDSET AND ABILITY" TO INTERPRET NATURE AND THE NATURAL ENVIRONMENT.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Two Red Roses Across the Moon by William Morris
Letter Press book published by The Clinker Press, Portland Oregon
with *Two Red Roses Brooch* by Tom Herman, 2010
red coral and mother of pearl
2 1/4 x 1 1/8 x 1/4"

Francisco production firm Van Craeynest, learning chasing, saw piercing, and diamond setting. "Working there," says Herman, "was better than going to college." At the same time, his idea for a production line took shape, resulting in pieces constructed using dyed nylon fishing line held in taut, radiating patterns within frames of gold vermeil over silver. In 1986, at the Lincoln Center craft fair—his first such experience—he sold out the entire nylon collection, astonished to find himself holding a stack of cash—"$4,500! The most money I ever had in my life!" Married by then, Herman realized he was on a viable income path; eventually he was able to buy a house and start a family.

Although Herman sold the nylon line very successfully at craft shows for several years, he continued to make stonework, which, by 1991, he was making exclusively. In that same year, he produced a seven-inch-long slate and gold brooch, purely modernist in concept; but although this work continued to gain recognition[5]—notably in 1997, at the Philadelphia Museum of Art craft show—Herman found himself experimenting with gold work as well. Then in 1998, on his 40th birthday, Herman went to see the Cooper Hewitt Museum's Lalique show. It was an epiphany that changed his life. "I found it so vibrant, so intense, so poignant that I thought, I am not making another production piece ever again! I realized," he says, "that every piece must be a statement."

Inspired by Lalique's vision and craftsmanship, along with his growing knowledge of historical jewelry, Herman began working toward his stated goal of "making more important work," and gold, he says, "began to take over." He credits the metalsmith Pat Flynn with teaching him how to craft minute gold hinges, and in 2007 he made his first random-scroll bracelet, with diamonds accenting the layered patterning. While

"I REALIZED," HERMAN SAYS, "THAT EVERY PIECE MUST BE A STATEMENT."

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Above:
Slate Long Brooch, 1999
slate, gold leaf, 18k gold
length 7 1/4"
Collection of Los Angeles County Museum of Art

Left:
December 21 Brooch, 2011
spectralite, enamel, dendritic quartz, platinum and 18k gold
2 1/8 x 1 5/8 x 1/4"
Private Collection, Long Island

gold now predominates, Herman sees his flower brooches as a permutation of his earlier stonework, interestingly a counterintuitive evolution from the purely abstract to the representational.

Whenever possible, Herman studies first-hand the work of Lalique and other jewelers he admires in order to ascertain their methods. A few years ago at a Sotheby's preview—he went twice—he was able to actually handle eight major Lalique enameled pieces, which he describes as "so far beyond in workmanship than anything I had ever seen." That experience, he says, "changed everything," inspiring him to delve more deeply into enamel work, as with a recent brooch, titled *December 21st*. To capture the crispness of a winter scene, Herman laid fully fired opalescent enamel on golden branches, which are set against deep blue spectrolite, the whole capped with a moon of dendritic quartz. In 2016, Herman reports being "stunned" to have been awarded Best in Jewelry at the Smithsonian Craft Show. "It was a huge honor not for me in my life but for me within the context of my peers," he says, noting that jeweler Sandra Enterline had won Best in Show that year. He recalls that decades ago, at a Pacific States show in San Francisco, Enterline had urged him to "make the work you want to make." And so he has.

Andrea DiNoto writes on art, craft, and design.

1. In a childhood accident Herman lost all but the thumb and index fingers of his right hand, hence the name of his company. Regardless, his metalsmithing skills, he says, are unimpeded. / **2.** The Knells' admirable restoration efforts, widely reported, include the ongoing reproduction of Greene & Greene light fixtures and furniture, which had been dispersed by a previous owner who sought to profit from the house's destruction. / **3.** Herman notes that the term "pareidolia" is used to described the phenomenon in which the mind perceives familiar patterns, such as landscapes or faces where they do not actually exist—e.g. in agate markings, clouds, the moon, etc. As a young man, Herman began to acquire knowledge of the myriad varieties of stones when he had the opportunity to "talk rocks" with scientists from the Iowa Geological Survey, a world famous school in Iowa City. "I must have been 21," says Herman, "and I would remember everything they said about rocks, feldspar, geodes, agates...not formal training but just listening to stories." He regularly attends Agate Expos, held every four years, where thousands of self-described "rock nerds" congregate to study and exhibit agates in their myriad varieties. / **4.** Clinkerpress.com. For the press's boxed-set series, Herman produced, among others, brooches to accompany the poem "Two Red Roses Across the Moon" by Arts & Crafts progenitor William Morris; "The Raven," by Edgar Allen Poe; and "Three Haiku Masters." / **5.** Acquired by the Los Angeles County Museum of Art's Lois Boardman Collection.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

FINLAND'S NEXT GENERATION

by Davira S. Taragin

ANNA RIKKINEN

Content is copyright protected and provided for personal use only. For reprints please contact the Publisher.

Inni Pärnänen
A Token of Summer I
necklace, 2014
plywood, birch bark, silk, silver, steel
15 3/4 x 5 15/16 x 1 9/16"
Photo: Inni Pärnänen

Opposite page:
Anna Rikkinen
A Dutch Encounter III, 2011
bobbins, silver, cotton ribbon, exhibition print
necklace approx 10 x 6 x 3"
Photo: Markus Henttonen, courtesy Ornamentum Gallery, Hudson, NY

INNI PÄRNÄNEN

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Although the contemporary jewelry world in Finland has remained relatively small, and there still are no galleries there devoted exclusively to exhibiting and selling the work, a new generation of Finnish jewelry artists is becoming known in the United States. As exhibitions like "Schmuck" and "Talenta" in Munich, and websites such as Klimt02, have played a critical role in familiarizing the international jewelry community with Finnish developments, jewelers from the previous generation, including Helena Lehtinen, Eija Mustonen, Janna Syvänoja, Terhi Tolvanen, and Tarja Tuupanen, have also drawn attention to Finnish jewelry, given that they primarily exhibit outside of Finland. Equally important, starting in 1997 Mustonen, Lehtinen, and others have organized critically acclaimed seminars, workshops, and exhibitions within the country, including the triennial *Koru* shows that since 2003 have presented select Finnish jewelry within an international context. These shows are attracting significant European and American audiences. Over the past decade, worldwide programs sponsored or organized by American and Finnish consulates and embassies have significantly enhanced these efforts.

Inni Pärnänen and Anna Rikkinen are two next-generation Finnish jewelers whose work increasingly has been seen in the United States. One or the other has been featured at Design Miami and SOFA Chicago, and in the Racine Art Museum's 2016 exhibition "Go for Baroque: Opulence and Excess in Contemporary Art," as well as in Pennsylvania's Wayne Art Center's "Craft Forms 2016,"[2] and in institutional fundraisers and showcases such as "Bijoux" at the Norton Museum of Art in West Palm Beach, and "Loot" at New York's Museum of Arts and Design. In fact, Pärnänen was one of several artists whose work was recently included in a *New York Times* article about contemporary jewelry's explorations into materiality.[3] The two artists' approaches, however, differ dramatically—thus providing another instance of the breadth and diversity within art jewelry today thanks to globalization and the Internet.

From the very beginning of her career, Anna Rikkinen was exposed to the idea of jewelry as a vehicle for contemporary expression. She claims that she had no knowledge of art jewelry until she enrolled in Finland's South Carelia Polytechnic in Lappeenranta (now the Saimaa University of Applied Sciences), in 1997 where the entire fine arts program was under the leadership of Eija Mustonen. She vividly recalls visits by Ruudt Peters and Iris Eichenberg, who, as faculty at Amsterdam's Gerrit Rietveld Academie, were pushing to the limits the definition of jewelry and the materials used to make it. In a workshop conducted by Helena Lehtinen, then guest lecturer at the school, Rikkinen first created jewelry based upon concept rather than technique. She became so enamored with these visiting artists and the students, including Gésine Hackenberg and Ineke Heerkens whom they brought with them, that she enrolled in the Rietveld Academie as an exchange student. After her graduation from the Polytechnic, she returned to the Rietveld Academie as a full-time student, studying under Eichenberg, Evert Nijland, and Hilde De Decker, among others. She received a Bachelor of Design degree in 2004 and returned home to Finland.

Amsterdam's history, museums, and architecture also left an indelible mark on Rikkinen. As a child in Finland, she had developed a love for the beautiful household objects that she saw in a local museum and in her ancestral home. In Holland, she began to see jewelry and objects within a larger historical and cultural framework. Carrying the expanded picture into her own practice, she has primarily set her jewelry and objects within sculptural environments, whether executed solo or in collaboration with Finnish colleagues Nelli Tanner (in 2005, 2008, and 2010) or Helena Lehtinen (2006). For instance, in her 2009 installation *A Room for Shadows*, which was inspired by the work of African-American contemporary artist Kara Walker and Internet images of Versailles, silhouettes of stylized chandelier-type brooches and pendants made of cardboard, silver, and ribbons sit atop shadow-producing, freestanding, and wall-mounted cardboard furniture shapes; pale cutouts on the furnishings hint at previous jewelry placements. "I am more

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

of a sculptor than a jeweler," Rikkinen noted recently. "Jewelry should have a deeper meaning. You can always make an object into jewelry by adding a pin."

An avid student of art history, couture, costume, and architectural history since her days at South Carelia Polytechnic, Rikkinen is a postmodernist with a longstanding interest in the role of women. She is struck by the fact that in Old Master paintings over the centuries, women were depicted either as nudes or dressed in finery to corroborate their husband's social status. Although the relationship of jewelry to the body is an important consideration for most contemporary European jewelry artists, Rikkinen did not consistently put her jewelry on figures until after fabricating *A Room for Shadows*—a logical outcome of her research.

"I AM MORE OF A SCULPTOR THAN A JEWELER," RIKKINEN NOTED RECENTLY. "JEWELRY SHOULD HAVE A DEEPER MEANING."

Rikkinen's feminist sensibilities play a major role, as well, in her choice of materials. Like Lehtinen, with whom she now shares a studio in Lahti, she sees herself as a "collector," selecting everyday objects that are indicative of women's work as part of the very first step of her creative process.[4] While Lehtinen celebrates the inherent qualities of these materials in her work, Rikkinen transforms them into symbols of power. For example, the monumental neckpieces seen in *A Dutch Encounter* (2011) are fabricated from found wood objects such as bobbins or turnings from furniture legs, and candlesticks gleaned from her family's home or from flea markets. Similarly, the newly fabricated massive blown glass and/or metal neckpieces , earrings, and brooches included in *Glass* (2012) and *After Baroque* (2013) were inspired by antique jewelry or costume ornamentation. Since they are much too heavy to wear, Rikkinen contextualizes them by incorporating them in a series of tableaus based upon well-known Old Master paintings that she then has photographed. For jewelry fans interested in wearables, Rikkinen has developed a line of lighter-weight necklaces and brooches fabricated largely from similar but smaller objects.

Appropriation of content from the history of art is an established practice among artists.[5] Rikkinnen's photographs continue a discourse that jewelry artists began in the 1970s. In her staged scenes, the "actors" assume poses typical of English 15th- and 16th-century paintings; Dutch 17th-century portraiture and genre painting; and 18th-century French Rococo paintings. Rikkinnen bases her tableaus on paintings with "immediately recognizable imagery. Everyone knows, for example, the paintings of Madame de Pompadour by François Boucher and Johannes Vermeer's *Girl with a Pearl Earring*," she says. Rikkinen's neckpieces, pendants, and brooches take the place of the ruffs or bows worn in these masterpieces and similarly communicate social status. Local photographer Markus Henttonen adds dramatic single-source lighting to the tableaus, appropriating the signature pictorial device of Italian Baroque master Caravaggio.

Opposite page:
Anna Rikkinen
Chest of Drawers (detail) from *A Room for Shadows*, 2009
cardboard, silver, ribbon
dimensions variable
Photo: Jaan Seitsara

Left
Anna Rikkinen
A Dutch Encounter III, 2011
bobbins, silver, cotton ribbon, exhibition print
necklace approx 10 x 6 x 3"
photo print 20 x 16"
Photo: Markus Henttonen, courtesy Ornamentum Gallery, Hudson, NY

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

1
Anna Rikkinen with Kari Alakoski (glassblower)
After Marie-Antoinette from the "Glass" series, 2012
blown glass, silver, textile
27 1/2 x 15 3/4 x 4 3/4"
Photo: Juhana Rikkinen

2
Lady with Pearl Earrings from the "After Baroque" series, 2013
exhibition print 18 x 13"
Photo: Markus Henttonen

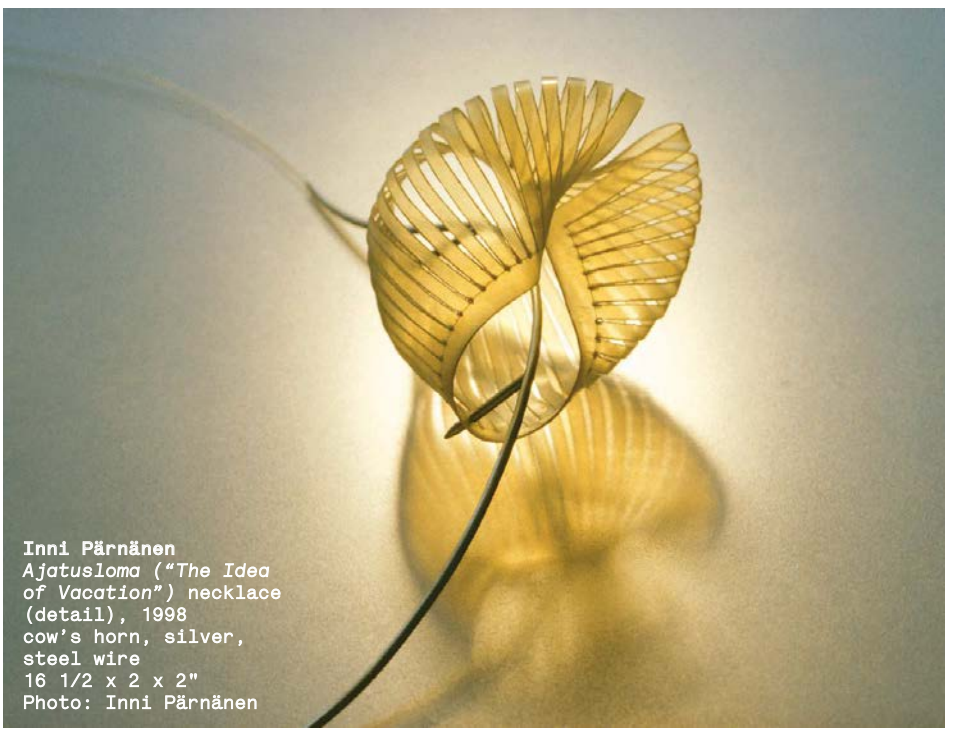
3
Nothing to Wear from the "After Baroque" series, 2013
exhibition print 31 x 22"
Photo: Markus Henttonen

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Rather than drawing on European art traditions, Inni Pärnänen identifies herself with Finnish modernist design and its respect for craftsmanship and interest in the natural world. This aesthetic drives her subject matter and choice of materials. Like many of her Finnish contemporaries, Pärnänen is both process- and product-driven. She received formal training as a traditional goldsmith in the early 1990s at the Lahti Design Institute, Goldsmith College (now Lahti University of Applied Sciences, Institute of Design), then was introduced to art jewelry by her professor Juhani Heikkilä during her graduate studies at the University of Industrial Arts, Helsinki (now Aalto University, School of Arts, Design, and Architecture). She keeps abreast of developments in the field by participating regularly in the international residency programs sponsored by Finland's universities and design organizations.

Like many contemporary Finnish jewelry artists, throughout much of her career Pärnänen has explored materials, cutting, bending, and shaping them into clean, simple, softly geometric, three-dimensional components to form wearable necklaces and brooches. Her materials range from traditional silver to cow's horn, parchment, paper toweling, mesh screen, recycled tin cans, and, more recently, leather and birch bark. She seeks to see how far she can manipulate them without damaging or transforming them into something else. Her compositions of multiple repetitive elements investigate surface pattern, linkage, and massing. A narrative—sometimes autobiographical, other times referencing Finland's natural world—is increasingly apparent in her work.

The challenge of working with materials brought Pärnänen into close contact with Janna Syvänoja, who since the 1990s has fashioned wearable jewelry from paper torn from books and telephone directories. Pärnänen is swift to acknowledge the critical role that Syvänoja has played in her development: "Syvänoja has been



Inni Pärnänen
Ajatusloma ("The Idea of Vacation") necklace (detail), 1998
cow's horn, silver, steel wire
16 1/2 x 2 x 2"
Photo: Inni Pärnänen

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Inni Pärnänen
Frog Prince ring, 2005
parchment, catgut, gilded steel wire, fine gold
2 x 2 x 1 1/2"

a mentor to me in this work," she says. "Like me, she listens to the material and seeks cooperation with it." The two have commiserated about the difficulties encountered with certain materials. Pärnänen works alone in her Helsinki studio; the close proximity of Syvanoja's studio enabled the more established artist to provide critical guidance during Pärnänen's formative years.

Pärnänen's choice of materials is often determined by personal circumstance. She fondly recalls that she began making jewelry from parchment and catgut around 2004 and 2005 when she was pregnant with her first child and could not go regularly to the studio to access equipment. As a young girl, she had seen her mother, a veterinarian pathologist, use these materials, and she turned to them to create a body of unique works. Even though the fragile parchment was difficult to manipulate, she found meaningful parallels in her need to stretch it in order to work with it and the changes in her own body during and immediately after pregnancy.

Pärnänen primarily fabricated unique and limited-edition jewelry up until 2012, when she created her first nonwearable design object, a hanging lamp of bent plywood, a form she continues to explore. In addition, she began to use laser technology for her jewelry, as well as for large wall-mounted sculptures that initially were fabricated from the simple bent plywood interlocking pinwheel forms she had previously used in her jewelry. During an artist residency at the Saimaa University of Applied Arts in 2014, she learned of the capability of lasers to bend metal.[6] Today her ability to use lasers to manipulate materials such as plywood and metal have resulted in new, more organic design motifs such as the curved, abstract floral forms that she is now using to fashion plywood ambient lighting and nonfunctional sculptures, as well as new lines of plywood and metal jewelry. Simultaneously, she is experimenting with lasers on other materials to create objects of varying scale.

Over the years, Pärnänen's imagery has evolved from total abstraction to literal references to nature. A recent series of plywood necklaces and brooches features hovering, stylized butterflies that remind her of a particular species that appears camouflaged within Finland's forests of white birch.[7] Her 2015 "Keto" sculptures recall meadows filled with wildflowers, while her most recent necklaces and brooches of leather and painted bonelike forms again reference her mother's profession.

Minneapolis Institute of Arts curator Jennifer Komar Olivarez notes in the catalogue accompanying the 2014 landmark exhibition "Finland: Designed Environments" that in Finnish culture,

OVER THE YEARS, PÄRNÄNEN'S IMAGERY HAS EVOLVED FROM TOTAL ABSTRACTION TO LITERAL REFERENCES TO NATURE.

Inni Pärnänen
Nude I necklace, 2016
leather, paint, silver, magnet
7 7/8 x 7 7/8 x 1/2"
Photo: Inni Pärnänen

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Inni Pärnänen
Keto II ("Field"), 2015
plywood, pigment, wax
47 1/4 x 33 1/2 x 1"
Photo: Minna Mänttäri

"the terms craftsman and designer are not mutually exclusive."[8] Although her countrymen frequently label her a "jewelry designer," and she, at times, has referred to herself as a "designer," Pärnänen is well aware that diverse artists around the world build their careers around the exploration of materials. Now when asked how she sees herself, she simply says, "I often leave the definition to my audience."[9]

Davira S. Taragin serves as guest curator to the University of Miami's Lowe Art Museum and consultant to Ball State University's School of Art in Muncie, Indiana.

Unless otherwise indicated, all quotations and information about the artists are drawn from a series of conversations with the author in November 2016. The author also wishes to thank Kati Laakso, former Advisor for Cultural Affairs at the Consulate General of Finland in New York, and The Finnish Association of Designers Ornamo for their help in making this article possible. / **1.** See Päivi Ruutiainen, Karen Pontoppidan, Helena Lehtinen, Eija Mustonen, and Tarja Tuupanen, *Hibernate: Suomalainen Korutaiteeilijaryhmä/Finnish Jewellery Artists* (Finland: Hibernate, 2016), pp. 29-31. For a history of Finnish art jewelry, see Eija Mäkelä and Kaarin Bonde Jensen, "Towards a wider awareness, a deeper understanding," and Marianne Aav, "Jewellery – Art," in Kaarin Bonde Jensen and Eija Mäkelä, eds., *Suomalainen Koru/Finnish Jewellery/Finlandesa Joya* (Helsinki: Art-Print Oy, 2003), pp. 7–9, 128–33. / **2.** See Lena Vigna, *Go for Baroque: Opulence and Excess in Contemporary Art* (Racine, Wisconsin: Racine Art Museum, 2016) and *Craft Forms 2016*, juried by Stefano Catalani (Wayne, Pennsylvania: Wayne Arts Center), https://issuu.com/wayneartcenter/docs/craft_forms_2016_catalog_web. / **3.** See Penelope Colston, "Fragile Beauty," December 5, 2016, http://www.nytimes.com/2016/12/05/fashion/jewelry-fragile-paper.html?r / **4.** Anna Rikkinen, email to the author, October 3, 2016. / **5.** Jutta-Annette Page, "The Appropriated Image in Contemporary Jewelry," in Ursula Ilse-Neuman, *Multiple Exposures: Jewelry and Photography* (New York: Officina Libraria in collaboration with The Museum of Arts and Design, 2015), pp. 166–69, passim. / **6.** See *Art + Laser = Lares* (Lappeeranta, Finland: Saimaa University of Applied Sciences Publications, 2015), pp. 46–49. / **7.** Inni Pärnänen, email to the author, December 2, 2016. / **8.** Jennifer Komar Olivarez, "What Can We Learn From Contemporary Finnish Design?" in Jennifer Komar Olivarez, Jukka Savolainen, and Juulia Kauste, *Finland: Designed Environments* (Minneapolis Institute of Arts, 2014), p. 17. / **9.** Elena Rosenberg, "Bijou Textile: Fiber in Contemporary Jewelry," *Surface Design* 10, 2 (Summer 2016), p. 19.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

by Carol C. Mattusch

Bronze Treasures From the Hellenistic World

Now rare, bronze statuary once densely populated the ancient Greek world, in an era rich in culture, technology, and creativity.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Opposite page:
Sleeping Eros,
3rd-2nd century B.C.
bronze
height 1.4'
New York,
Metropolitan Museum
of Art, Rogers Fund,
1943, inv. no.
43.11.4.
Photo copyright
The Metropolitan
Museum of Art/Scala,
Firenze.

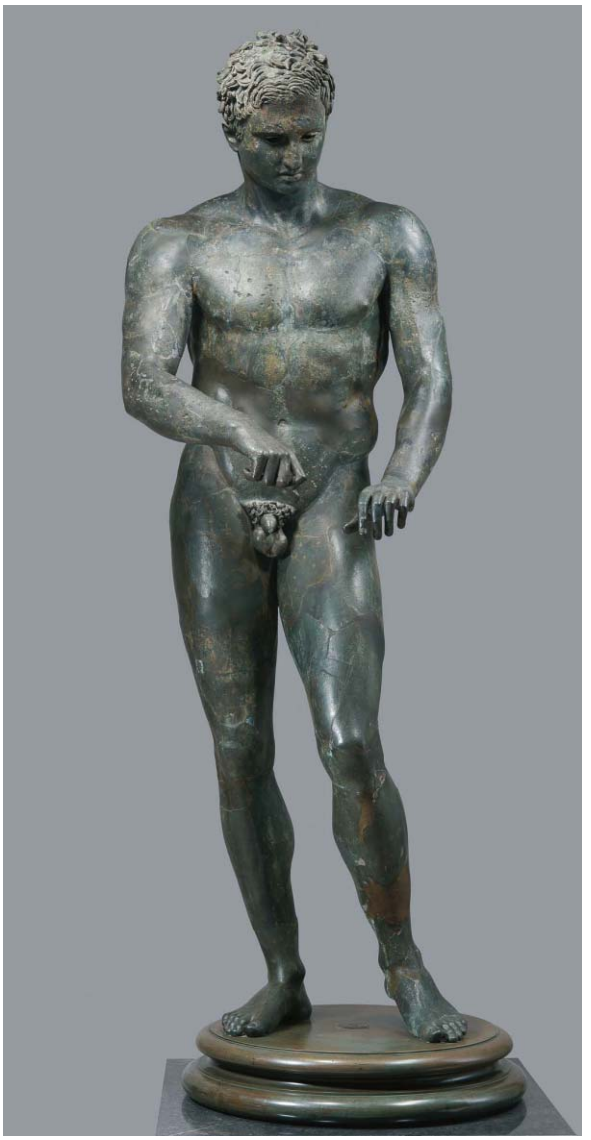
Right:
Statue of a victorious athlete from the Adriatic Sea, 300-150 B.C.
found early 1960s
bronze with copper
inlay, preserved
height 60"
Malibu, J. Paul
Getty Museum
inv. no. 77.AB.30.
Photo: The J. Paul
Getty Museum, Villa
Collection, Malibu,
California.

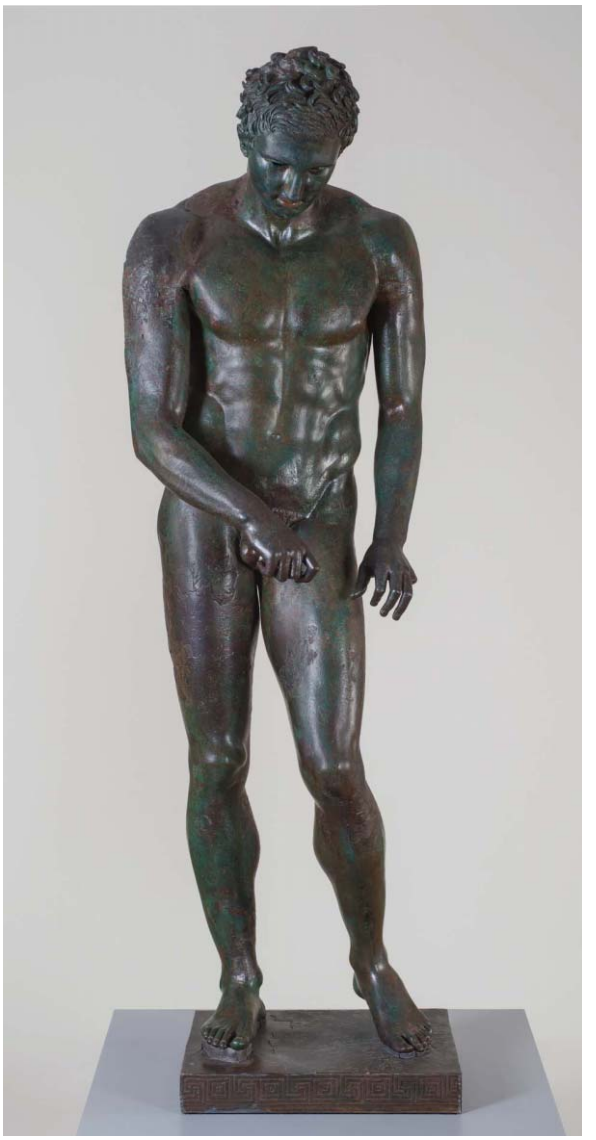
Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

IN THE FIRST century A.D., the encyclopedist Pliny the Elder recorded that 12,000 bronze statues were still standing where they had originally been installed in Rhodes, Olympia, Delphi, and Athens hundreds of years before. There had once been far more, but many had been carted off by Roman generals who had defeated Greek cities from the second century B.C. onwards, or had been sold to Roman collectors. All that still stood in Pliny's day would eventually be torn down, broken up, and remelted for use as scrap metal, if not sold on the art market. Bronze statues that survive today are the fragments that were overlooked, or statue-parts in cargoes of scrap metal filling the holds of ships that wrecked on their way to Roman destinations. To reconstruct the lost world of Hellenistic bronze statuary, we must resort to desperate measures, from inspecting fragments—arms, legs, a torso or a head—to trying to imagine what a statue looked like from an ancient textual description. Some stone statue-bases also survive, occasionally with a bronze foot still in place, thus bearing witness to thousands of lost monuments.

Base for a lifesize statue,
the front inscribed in Greek
"Lysippos made (this)."
late 4th-early 3rd century B.C.
found in 1901 near the Sacred
Spring at ancient Corinth
blue-gray limestone
height 12"
Photo: Carol C. Mattusch

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.





Left:
Bronze Apoxyomenos, A.D. 1–50
excavated in 1896 at Ephesos in the Harbor Baths Gymnasium.
height 76"
Vienna, Kunsthistorisches Museum, Collection of Greek and Roman Antiquities/ Ephesos Museum
inv. no. VI 3168.
Image courtesy of and copyright KHM-Museumsverband.

Right:
Bronze Apoxyomenos from the sea near Lošinj, 1st century B.C.
discovered in 1997.
bronze and copper
height 75"
Republic of Croatia, Ministry of Culture.
Photo: Ljubo Gamulin (Croatian Conservation Institute).

These Hellenistic bronzes provide a tantalizing glimpse of an era rich in culture, technology, and creativity. Because so few survive today, they are often the highlights of the museums in which they are housed. It is remarkable that 33 institutions lent nearly 60 large-scale Hellenistic bronzes for the international exhibition "Power and Pathos: Bronze Sculpture of the Hellenistic World" (Palazzo Strozzi, Florence, Getty Museum, Los Angeles, and National Gallery of Art, Washington D.C., March 2015–March 2016). These sculptures represent perhaps one-fifth of all the bronzes that survive from the period of time ranging from the worldwide campaigns of Alexander the Great (336–323 B.C.) to the continuation of his legacy under the early Roman Empire (first century B.C.–first century A.D.).

The Romans thought that bronzes produced in the city of Corinth were more valuable than silver. There were three different Corinthian alloys used to make the utensils, candlesticks, and vessels for which the city was renowned. But what about statuary? Since bronzes were a major industry in ancient Corinth, it may seem odd that very few bronzes of any kind have been found there, and that almost no evidence of bronze workshops has been uncovered, beyond a first- to second-century A.D. foundry. The statues are gone from Corinth, though some of their bases remain on the site, one of them inscribed with the name of Lysippos, the most famous bronze artist of the ancient world.

Lysippos lived near Corinth and was known as the greatest artist of the fourth century B.C. During his 60-year career, he was the designated portraitist to Alexander the Great, whose patronage of artists fostered a growing demand for both public and private statuary. As a result, bronze artists enjoyed unprecedented sales of their works, and Lysippos led the way. It was his good fortune that his brother Lysistratos was a foundryman and an innovator, credited with having been the first Greek to take a plaster mold from an actual face or figure, line the mold with wax, and make corrections in the wax. The basic wax model could simply be cored, invested, and cast; or it could become a working model to be individualized before production, resulting in a unique edition. The original master molds could be used as many times as necessary. Thanks to this development in his family's foundry, Lysippos was reputed to have made 1,500 statues during his lifetime.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

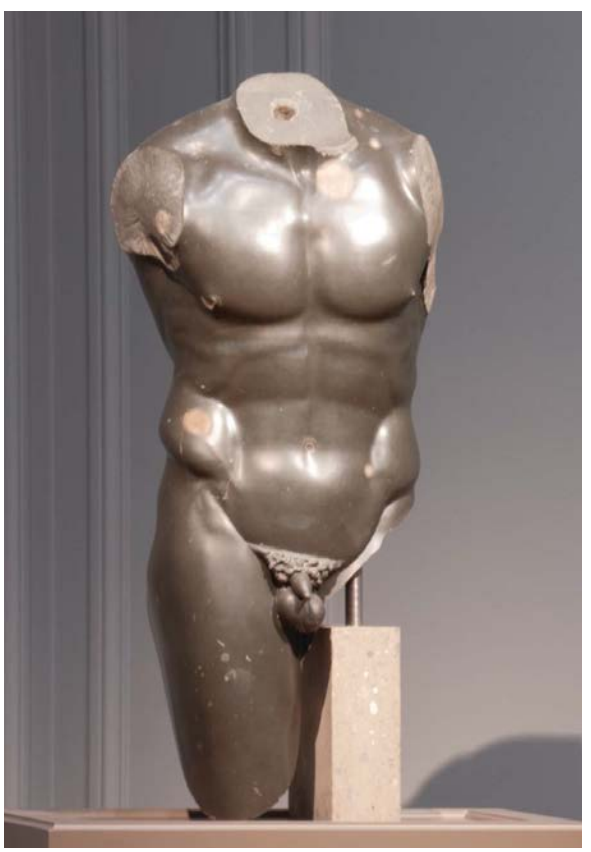
This method of production soon became common practice: a buyer could choose a standard statue-type—an athlete, a general, a philosopher—and simply put a name on it, or spend more for the head to be crafted into a hand-finished portrait. The standing statue of a youthful athlete fingering an olive wreath is a good example of an individualized edition of a basic statue-type. The body is that of a generic victor, whereas the head resembles a particular individual. The relatively uniform thickness of the statue's body suggests a standard format, whereas the thick uneven bronze walls of the nose, ears, and hair record additional modeling that was done to the wax before the head was cast. The statue was cast in four sections: the head, each arm from below the shoulders, and the body together with the legs and feet (the feet having broken off when the statue was torn from its base). Fibers added to the clay core material within the statue left impressions suggesting that they might have been flax. Elis, where the ancient Olympic Games were held, was the only place in Greece where flax was grown. That evidence, coupled with the olive wreath worn by this statue, strongly suggests that this young man was an Olympic victor.

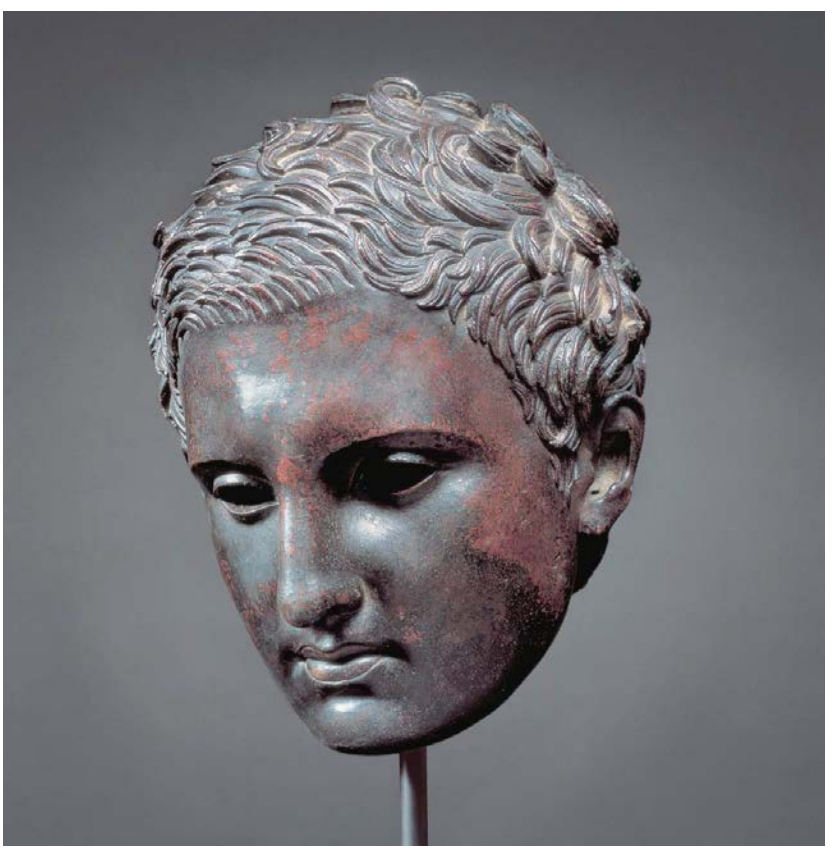
Artists and founders know that one of the great advantages of casting bronzes is the ease with which multiples can be produced—which contradicts the traditional belief that many Roman marble copies were made after a single famous Greek bronze original. What misled scholars was simply that many marble versions of particular statues had survived, but almost no ancient bronzes, and each bronze that survived happened to be the only one of its kind. Recent discoveries of more than one bronze version of a particular statue have convinced even the most disinclined academics that bronzes could have been produced in the quantities attributed to Lysippos.

The *Apoxyomenos* (Greek for "Scraper") is a young athlete, slightly over lifesize, looking down as he reaches with his right hand towards his left side, either to scrape his other arm with a (now-missing) strigil or to clean it (A strigil was a curved tool used to clean dirt, sweat, and oil off of the body before bathing.) The statue had been installed in a gymnasium at Ephesos sometime during the first century A.D., but it fell over in late antiquity, breaking into many pieces. Two hundred and thirty-four of these pieces were found in 1896, and the incomplete statue was laboriously restored with the help of a plaster cast taken from a marble version of the same statue-type in Florence. In 1999, by an incredible stroke of luck, a second bronze *Apoxyomenos* was found in the sea off Croatia, having been lost in an ancient shipwreck. Its relatively good condition confirmed that the restoration of the statue from Ephesos 100 years prior had been accurate. The two statues are nearly identical, at 192 and 193 cm (6 ft. 4 in.) in height, muscles flexed, hands engaged, and heads bent to their task.

Against all odds, the very next year a bronze head without a body was

Artists and founders know that one of the great advantages of casting bronzes is the ease with which multiples can be produced.





Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Left:
Seated Boxer,
"The Terme Boxer,"
300-200 B.C.
found in 1885 on the
Quirinal Hill in Rome.
bronze and copper
height 50"
Rome Museo Nazionale Romano
di Palazzo Massimo,
Photo: Rebecca Vera-Martinez

Opposite page, left:
Torso of an Apoxyomenos,
1st century A.D.
found at Castel Gandolfo
between 1930 and 1932
basanite, preserved
height 42"
Musei Vaticani, Villa
Pontificia, Antiquarium
Courtesy National Gallery
of Art, Washington D.C.
Photo: Rob Shelley

Opposite page, right:
Bronze Head of Apoxyomenos,
2nd century B.C. -
1st century A.D.
bronze
height 12"
Collection Kimbell Art
Museum, Fort Worth Texas
Image courtesy of Kimbell
Art Museum/Scala, Firenze

recognized as belonging to a third *Apoxyomenos*. The head had been known since the early 16th century, its identity overlooked because it had been attached to a draped Renaissance bust. But the heads are all the same, and they were attached to the neck in exactly the same way: along the hairline in back, and below the jawline in front. Never before had two, let alone three large-scale, ancient bronzes survived that represented the very same individual.

Pliny tells us that Lysippos paid careful attention to details of the hair on his statues (*capillum exprimendo*). And these three have exactly the same unusual hairstyle: short and bristly over the forehead, brushed up and back to the side, with thicker short ringlets on the rest of the head. Is this the famous *Apoxyomenos* that Pliny assigns to Lysippos? If these three bronzes represent his style, does the production method reflect the work of Lysistratos? If so, does it mean that these bronzes were all made in the same workshop, or simply that production, like the appearance, was part of the original plan, and might be used in another foundry?

Polished basanite can easily be mistaken for black patinated gleaming bronze, as viewers have often done with a basanite torso of yet another Apoxyomeno, which the curators of "Power and Pathos" installed beside the bronze *Apoxyomenoi*. Basanite is an extremely hard black stone from the Wadi Hammamat oasis in Egypt's Eastern Desert. It was considered sacred by the ancient Egyptians, who used it only for images of deities. The Romans later quarried this stone, but the expense of retrieval and transport and the difficulty

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Left:
Praxiteles (c.400-330 BCE)
Satyr from Mazara, 4th BCE
bronze
height 78 3/4
Museo del Satiro Danzante,
Mazara del Vallo, Sicily,
Italy
Scala/Ministero per i Beni
e le Attività culturali/Art
Resource, NY

Opposite page, left:
Head of Aphrodite(?),
1st century B.C.
from Satala (modern Sadak),
in northeastern Turkey;
acquired in 1873
bronze
height 18"
London, British Museum
Photo copyright Trustees
of the British Museum

Opposite page, right:
Statue of a Man,
4th-3rd century B.C.
found in the Aegean Sea
in 2004, off the coast of
Kythnos
bronze, preserved
height 60"
Athens, Ephorate of
Underwater Antiquities
Courtesy National Gallery
of Art, Washington D.C.
Photo: Carol C. Mattusch

of carving may have limited its use to commissions by the imperial family.

Hellenistic style was by no means all about idealized nude youths, even though those sculptures continued to be popular in post-Classical times. Traditional images of gods were still commissioned, some tending to the colossal. Pliny reports that there were 100 such statues in the city of Rhodes, but we do not know what qualified as colossal. A distinctly larger-than-life bronze head of the goddess Aphrodite portraying a self-possessed beauty in the classical tradition comes from a statue that would have stood over 2.5 meters (8 feet) in height. A monumental edication to the goddess, the statue would have been a graceful and dominant presence in some eastern Hellenistic temple or sanctuary.

Hellenistic style was by no means all about idealized nude youths.

As private individuals came to dominate the Hellenistic market, they installed more and more statues in their homes and gardens. One early first-century-B.C. example, the so-called Villa of the Papyri at Herculaneum, contained at least 100 statues, 65 of them life-size bronzes. Wealthy homeowners commissioned works purely for themselves, with new subjects and themes never even imagined by Classical artists of the past. Hellenistic bronzes raised questions and provoked reactions. For example, seeing a beautiful little bronze boy sleeping soundly in a garden might prompt one to admire the exquisitely naturalistic detail: the child's curly hair, his slightly open mouth, his rubbery limbs. The little boy lies on his back, exposed and seemingly helpless, until one notices his folded wings and the quiver strap across his pudgy chest. Only then does the viewer realize that this is no human child, but the god Eros, a frequent subject of Hellenistic poetry, painting, and sculpture. While sleeping, the god lost his power to drive mortals mad with love, and he became a harmless

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

child—though one still had to be careful. A Hellenistic epigram makes the point:

"You are sleeping, you who make mortals sleepless.

Now you are not armed with your bow and the arrow that none of us can escape.

But I still fear that even in your sleep you will have a dream that is cruel to me."

(Planudean Appendix no. 211, p. 285.)

Asking questions was often more important than drawing conclusions about the sculptures of the Hellenistic period, but there is no text that helps explain to modern viewers what an ancient audience would have thought of the statue of an old *Boxer*. The bronze of his muscle-bound body gleams as if he is bathed in sweat; he glances over his shoulder, his expression anguished; he is panting, battered, and exhausted. His swollen face and cauliflower ears record a lifetime of competition; copper blood oozes from his wounds. His still-wrapped forearms rest on his thighs. Was this statue an honor to an aging victor's final triumph, or did this weary injured athlete once have a role in a larger story represented by a group of statues? We can only guess what his story was. The statue was found walled up inside a Roman house, perhaps a treasured antique bronze from Greece that the owners wanted to save from invaders.

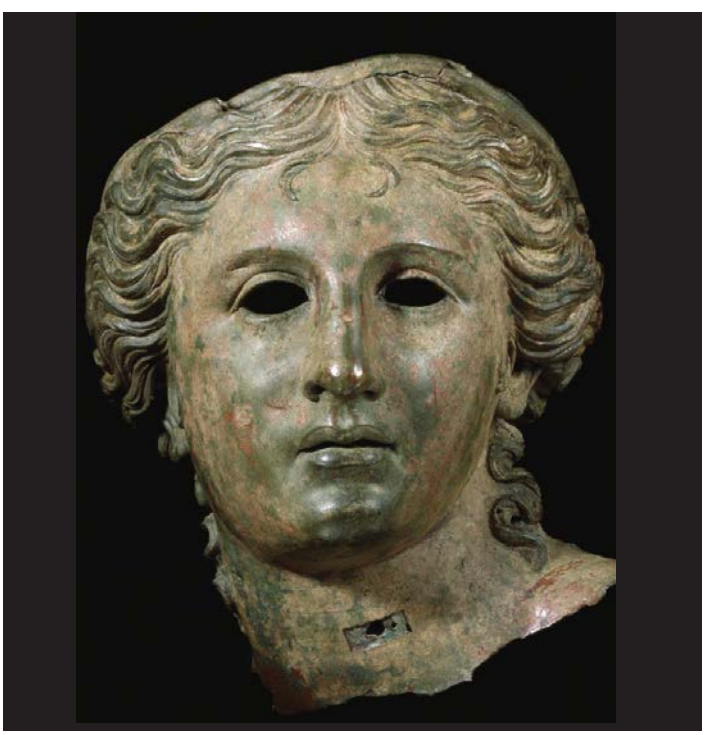
The *Boxer* may have been among the quantities of Greek sculptures, paintings, furnishings, tableware, and luxury arts of all kinds that were brought to Rome. Sumptuous triumphal processions following victories over Greek cities sometimes lasted for three days. A parade described by Athenaeus preceded games in Alexandria's stadium, organized by Ptolemy II Philadelphos, Greek ruler of Egypt from 282 to 246 B.C. There were priests and priestesses of Dionysos, and actors dressed as satyrs or fauns, young and old, along with maenads, their female followers, and statues, furniture, tableware, wild animals, and vast dioramas carried on floats. Pieces of an ecstatic bronze satyr (spinning wildly, eyes bulging and hair flying, were found in 1997 and 1998 by fishermen off the coast of Tunisia, along with the foot of a lifesize bronze elephant: were they part of a Dionysiac tableau? There is little evidence from this wreck about where the cargo had been loaded or where the ship was headed when it went down.

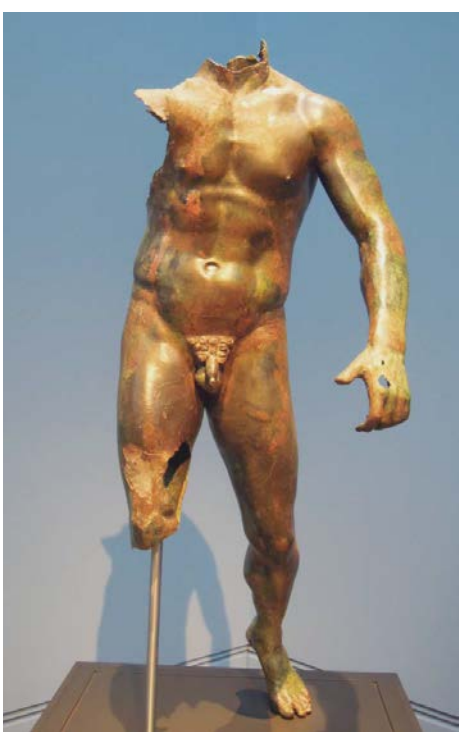
One-fifth of the bronzes in "Power and Pathos" came from the sea, chance finds in the Aegean, the Adriatic, or the Mediterranean. Bronzes that fishermen pull from the sea are often in good condition: underwater, maybe partially buried in sand, they have been in a stable atmospheric environment, though marine creatures attach themselves to exposed surfaces. Some bronzes were deliberately smashed for easy loading into a cargo of scrap metal; others were Greek artworks on their way to Roman buyers, but broke into pieces when the ship went down.

One recent find is the headless body of a naked man missing his advanced right leg from the knee down. Was he planting his right foot firmly, so that he could draw his sword? Or was he running? His right shoulder is raised, as if he were reaching forward with his now-missing right arm. Solder in the left palm once fixed something large and roughly oval in his left hand: was it a sheath from which he was drawing a sword? We ask the same questions that we did of the *Boxer*: Did he stand alone, or was he part of a group? Is he a mythical hero or a mortal victor?

We may never know for sure how these bronzes in their original settings were seen through ancient eyes. But we can learn a great deal by asking questions about the magnificent bronzes that were assembled for "Power and Pathos." And we can marvel at the design, the execution, and the imagination that lie behind the Hellenistic statues that have survived until today. ◆

Art historian Carol C. Mattusch specializes in Greek and Roman bronzes. Her books include Enduring Bronze: Ancient Art, Modern Views *(2014) and among the exhibitions she has curated is "Pompeii and the Roman Villa," at The National Gallery of Art, 2008.*





Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Bedazzled

The Lehman College Art Gallery, New York
9.20.16 – 1.14.17

by Jeremiah William McCarthy

Megan Suttles, *Immaculate Swarm*, 2016, installation view at Lehman College Art Gallery, New York, bobby pins, metallic thread, Photo: Jane Huntington

The curatorial conceit of "Bedazzled," Director Bartholomew F. Bland's debut exhibition for Lehman College Art Gallery, traces its conceptual genealogy to Shakespeare, who coined the term to describe the feeling of bewilderment that can accompany extreme visual overload. Marshalling work from a diverse cast of 43 artists (age, sex, background, medium—check, check, check, check), the show suggests that first appearances can be deceiving, and that too much of a good thing is never quite enough. The art on view, one is warned by the opening wall text, "goes beyond sense and reason." This is a tall order, and I'm saddened to say that the conclusion upon leaving this exhibition is a resounding question: yes, but to what end?

Upon entering, the viewer is immediately greeted by the broad, cool glow of purple ambient light flickering off *Immaculate Swarm*, Megan Suttles's extraordinary large-scale installation of 15,000 silver bobby pins strung along metallic thread hung from the building's massive central column. From afar, the pins dance in a mechanical cacophony responsive to subtle air variations, yet only upon approach does the viewer realize the care with which each has been affixed and methodically spaced. The effect is at once entrancing and disturbing, and this obsessively compulsive gesture successfully activates and illuminates the Marcel Breuer architecture of the gallery in a way that would make the restrained modernist balk.

Two radiating galleries house the remaining objects, and depending on which path the viewer takes, certain works impress with their ability to distill contemporary concerns into enigmatic statements. Paul Villinski's *Your Name* (2016), in which the artist metamorphoses found aluminum cans into 250 laser-cut butterflies spelling out the words "your name," masterfully exhibits the contemporary impulse to "upcycle" refuse into resplendent objects. Yet, rather than relying on metal's inherent properties to enthrall, like so many of the chosen works in *Bedazzled*, Villinski finishes the entire relief sculpture with candle soot, evoking equal parts Edenic and apocalyptic landscape. In Devon Shimoyama's assemblage *Every Lover in the Form of Arts (Tears of the Flamingo Prince)* (2016), a black, armless painted

Paul Villinski, *Your Name*, 2016, steel, aluminum (found cans), soot, paint, palladium leaf, 52 1/2 × 108 3/4 × 8 1/4"

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

nude with door-knob-sized crystals for eyes weeps confrontationally from a sequined canvas of flamingos and foliage. In this memorable, perplexing, and seductive work, Shimoyama deftly juggles evocations of drag performativity, queer identity, and emotional extremes *through* sumptuous materials, but offers no easy answers or pithy takeaways.

Many of the curatorial selections are not as thoughtful, and this is where the exhibition ultimately falls prey to its own subject. Glitter, bells, rhinestones, sequins, shiny baubles, silver or gold leaf: each of these elements can easily slip into the category of the decorative, and any artist engaging with these materials faces this additional challenge. Beyond such association, dazzling artworks mimic many of the effects of commercial culture to produce a dangerous Times Square effect: a mind-numbing pleasure within the viewer that essentially disarms their criticality. This is an art of pure surface and spectacle, too often presented at biennials and art fairs for its innate salability. The most successful artworks in this exhibition—of which there are only a handful—overcome any superficial engagement and provoke the viewer to rethink initial assumptions, accept uncertainty as the governing logic, and question any single meaning. Good art can, indeed should, leave one confused. After all, it was Shakespeare, perhaps more than any other artist, who knew that misperception and disorientation were not only the best fodder for comedic mishaps, but also sometimes the most readily available gateways to personal edification.

Jeremiah William McCarthy is an art historian based in New York City.

Playa Made: The Jewelry of Burning Man

Fuller Craft Museum
Brockton, Massachusetts
2.11.17 – 6.4.17

by Patricia Harris and David Lyon

Tens of thousands of people descend on Nevada's Black Rock Desert at the end of August each year to celebrate the Burning Man Festival. For one week, Black Rock City blossoms as a temporary metropolis dedicated to community, art, self expression, and self reliance. This ephemeral civilization materializes on a prehistoric dry lakebed (a "playa"), and resembles the post-apocalyptic sets of the *Mad Max* films—a similarity enhanced by the ubiquitous "mutant vehicles," a category of motorized performance art.

Since the festival's inception in 1986, Burning Man has evolved a utopian ethos of creative coexistence, codified in 2004 as the Ten Principles. Two principles are of particular significance to this exhibition: the devotion to unconditional gifting, and the "decommodification" of the social environment. That is, nothing is for sale—or barter.

Although jewelry did not play a major role in the early years of Burning Man, it has evolved as a significant part of the social interaction and emotional bonding of the event. In the absence of a market of monetized goods and services, jewelry has emerged as a central medium of exchange in the marketplace of karma.

Christine Kristen, aka "LadyBee," began collecting and archiving Burning Man jewelry in the mid-1990s. Her collection is the focus of the 2015 book *Jewelry of Burning Man*, done in collaboration with jeweler Karen Christians and photographer George Post. The Fuller Museum show, the first large-scale exhibition of Burning Man jewelry to date, grew out of the book publication. Curated by Kristen, it features 175 objects from 57 makers.

Even this limited sample gives a broad overview of the significance and evolution of Burning Man jewelry. Each annual event has a theme articulated by co-founder Larry Harvey, but two motifs tend to dominate the imagery: the Burning Man figure and the diagram of Black Rock City. One of the larger and most striking pieces in the exhibition is a 2005 breastplate by Steve Curl, which depicts a schematic map of Black Rock City. The principal segment of the assemblage is fabricated from an aluminum computer disk drive that has been stamped, pierced, sandblasted, and engraved.

Materials and techniques are limited only by participants' imaginations. Polymer clay, metals, wood, plastic, stone, and assorted found objects all figure in

Thomas Mann, *Pendants*, 2014, brass, nickel silver dimensions variable, Photo: George Post

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

playa jewelry. Pendants and badges tend to dominate the Burning Man output. As the popularity of the event has grown (roughly 70,000 people attended in 2016), many artists have turned to mass production, particularly in cast metals such as aluminum, silver, bronze, and pewter.

Boston-based Oasis 47, a "theme camp" organized by Christians, has run jewelrymaking workshops at Burning Man for more than a decade. Since 2007, Dr. Sumner Silverman has carved wax pendants based on each year's announced theme. They are cast in bronze, with one embellished side and negative cells on the reverse to receive colored resins. For three hours each day, "burners," as participants call themselves, can embellish and personalize a casting with resins for a cloisonné-like effect. Pieces over the years have included a horseshoe crab and a pomegranate.

Artist Thomas Mann attended his first Burning Man gathering in 2014. The Fuller exhibition includes several of his stamped or die-cut pieces, as well as a more complex hand-fabricated pendant. In the foreword to the book, Mann writes of the freedom he felt creating work to gift rather than sell. By not having to attach a price to a piece, it became pure self-expression to bestow on another burner.

The Fuller exhibition runs the risk of resembling an anthropological display of tribal art. As beautiful or witty as many of the pieces are, the artifacts lack cultural context on their own. But George Post's photographs of Burning Man festivals over the decades provide precisely that surround and sense of purpose to the jewelry. They are documentary in the best sense of the word, capturing the spirit and ethos of a transient yet recurring event.

Critics Patricia Harris and David Lyon live in Cambridge, Massachusetts.

Suzanne Pugh: Post Pastoralia

City College Art Gallery, San Francisco
1.17.17 – 2.8.17

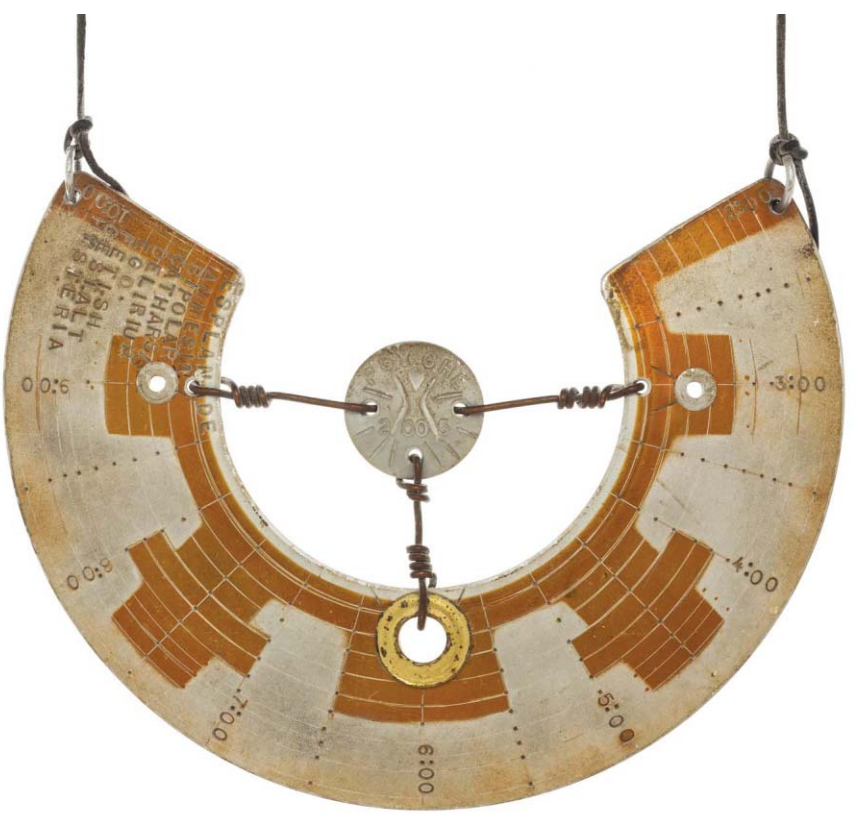
Velvet da Vinci Gallery, San Francisco
2.24.17 – 3.12.17

by Carolyn Tillie

"What do we lose when we lose language?" With this opening question, Suzanne Pugh's two-venue exhibit, "Post Pastoralia," challenges the viewer by means of more than two dozen forged, cast, and fabricated sculptural pieces in copper, bronze, and steel—all elegantly clothed in a supple black patina. By exhibiting identical collections of pieces, grouped slightly differently in two contrasting spaces, two startlingly different experiences emerge. The first venue, San Francisco City College's Art Gallery (where Pugh has taught for more than ten years), is spacious and luminous, with open white walls and a structured grid floor, while the second installation—the narrow and industrial adjacent garage at Velvet da Vinci Gallery—gives the work an enigmatic sense of implied purpose.

With her compelling introductory question, Pugh responds to and reflects on loss and the societal process of preserving, discarding, and ultimately changing. Challenging the viewer to see "the lateral relationship between language and skill, the parallel consequences of losing language and losing skill," Pugh's *It's Too Far to Tell* places 12 hollow tube forms upon a makeshift pale table in the City College Gallery. These sigil-like shapes, created with austere and fluid lines, beckon to be touched. These glyphs transform into an alphabet and summon within the viewer a mental re-ordering into phrases and sentences of their own.

Simultaneously, within the Velvet da Vinci garage, a cold concrete slab and brown pressboard walls produce their own atmosphere, akin to a working barn or industrial farm. Here, the same alphabetic shapes are hung horizontally down the stretch of the cavernous space upon cylindrical wooden posts that Pugh created, both supporting the work and becoming an integral aspect of the design. In this setting, the lush brown walls become cowhide and the symbols perhaps unintentionally invoke cattle brands. On the opposite wall of this grouping is *That's Just an Estimate*, shanks of raw rope,



Steve Curl, *BRC Map Breastplate*, 2005, aluminum, hard-drive-disk, 8 1/2 x 6", Photo: George Post

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Installation view of "Suzanne Pugh: Post Pastoralia" at City College Art Gallery, San Francisco.

Installation view of "Suzanne Pugh: Post Pastoralia" at Velvet d aVinci Gallery, San Francisco.

capped in metal and draped in body-length oblong ovals, furthering the cowboy motif.

The stark whiteness of City College Gallery evokes blank pages of paper upon which Pugh writes her dialogue, anecdotes, and questions with her artwork; stimulating the viewer to create their own internal conversation from a language seemingly ancient, yet discernable. This sense of impenetrable mystery transfers to the Velvet da Vinci space, where the long rectangle of a rough-hewn, low wooden bench slices down the center of the room, showcasing a set of larger hollow copper forms entitled *Deadly Forearms*. Distinct from the sigil-like pieces, these six objects suggest artifacts of reverie, conjuring fragments of some vague yet oddly familiar post-apocalyptic machine. The primacy of form pervades these shapes as they complement one another in their boldness, expressing assured strength and intent of purpose, even if that purpose is obscure. At City College, the viewer's mind struggles to define not only the identities but also the relationships between these engaging objects, as they are deliberately separated and arranged into two groupings that upon spare white stands, very near the floor, force one to peer down from above.

The constructivism that pervades Pugh's work is most evident in her two larger pieces, the pendulum form *Bounty*, and the stirrup-like implements of *A Fire in Advance*, both hanging from substantial loops of draped rope. Hung on blank walls in the City College Gallery, with the same wooden cylinders and without explanatory tags, the viewer must rely on raw perception without falling into the trap of supposing the artist's intent. But in the Velvet da Vinci space, these same objects are purposefully suspended and paired with a third collection, *Bushel*; heavy, brooding, forged steel implements thoughtfully laid out upon a well-used, hefty, square work table. These mysterious utilitarian devices are compellingly nestled within a service elevator, effectively framing the collection. Perhaps harkening to a medieval torture chamber, perhaps agricultural remnants of a futuristic catastrophe, there is no doubt that Pugh is creating a mythology in this work: elusive mysteries that we viewers desire to be privy to and feel oddly comfortable with. There is nothing passive about viewing Suzanne Pugh's art. Her forms are stark and strong, dark and weighty with an existential affirmation to the union of aesthetics. She deftly and subtly creates her own metaphoric language, inviting the viewer to experience and join in a vision that is as elusive as it is compelling.

Carolyn Tillie is a San Francisco-based artist and freelance writer specializing in the culinary and visual arts.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Where Masters Come to Teach and Students Come to Learn

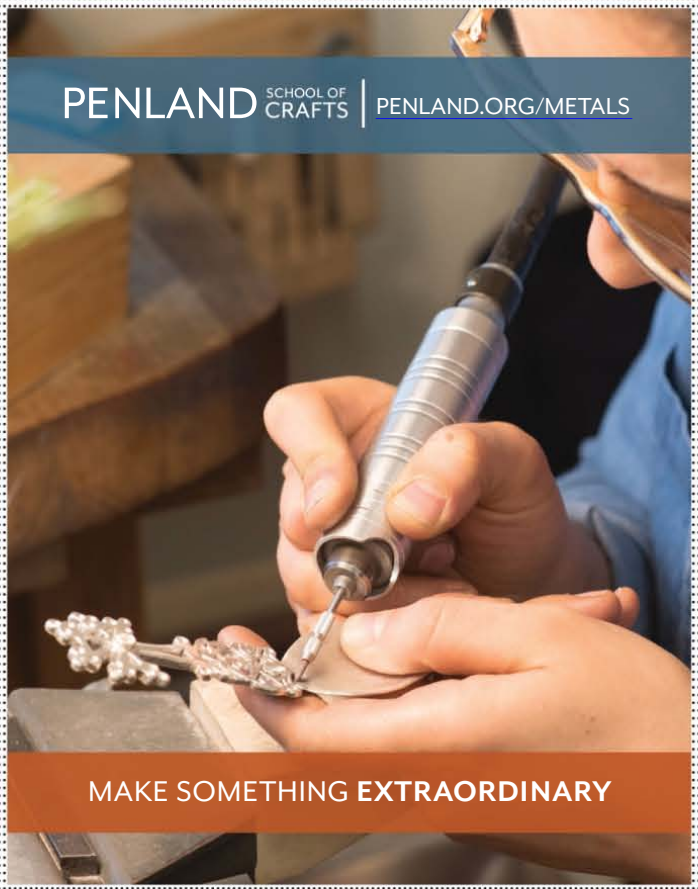
Kevin O'Dwyer • Cynthia Eid • Betty Helen Longhi
Victoria Lansford • Barbara Minor • Sarah Chapman
Andy Cooperman • Alison Antelman • Richard Salley

As we celebrate our 5th year of business we have many other talented instructors in our sights! Stay tuned and start planning your trip to the Land of 10,000 Lakes!

QUENCH
EST•2012
JEWELRY ARTS

Minneapolis • Minnesota
www.quenchjewelryarts.com
sarah@quenchjewelryarts.com • 612-968-3199

PENLAND SCHOOL OF CRAFTS | PENLAND.ORG/METALS



MAKE SOMETHING **EXTRAORDINARY**

Mendocino Art Center

Workshops with an Ocean View

ANDREA KENNINGTON	Tiny Boxes
JENNIFER PARKS	Classic Beauty
BRANDON HOLSCHUH	Tools & Trade
THOMAS MANN	Sandwich Story Pins
HAROLD O'CONNOR	Surface Embellishments
RONDA CORYELL	Gold on Argentium
DEB KARASH	Drawing on Metal
MARY NEUER LEE	PMC Bezels & Bails
JUDY STONE	Layering Enamels
TREVI PENDRO	Vacuum Casting
STERLING THOMAS	Wire Weaving
DANA DRIVER	Green Etching
IRA SHERMAN	Forging
NANCY GARDNER	Beginning Soldering

707.937.5818 x10 • 800.653.3328 x10
MendocinoArtCenter.org/snag

OQZO METALSMITH
A JEWELRY MAKING STUDIO

Mark your calendar for these upcoming workshops

Lisa Skeen
Mixed Metal Etching:
September 16-17, 2017

Victoria Lansford
Russian Filigree: April 20 – 22, 2018
Granulation Rings: October 19 – 21, 2018

Janet Harriman
Experimental Enameling:
September 29-30 and October 1, 2017

Jayne Redman
Making Multiples – Inside Jayne's Brain
May 18 – 21, 2018

"Always Something New to Learn"

Teach a class
Take a class
919-732-9702
954-270-4493
Hillsborough, NC
oqzo-metalsmith.com

Content is copyright protected and provided for personal use only -- not for reproduction or retransmission.
For reprints please contact the Publisher.

Learn the Techniques of Modern Jewelry Design and Manufacturing

Develop the skills to create a successful career in today's gem and jewelry industry. Turn your ideas into high quality pieces of fine jewelry through hands-on, action-oriented coursework. Learn from experienced instructors while practicing your skills using professional equipment. GIA Jewelry Manufacturing Arts offerings are available in Carlsbad, New York and select campuses around the world.

Programs, courses and classes include:

- Jewelry Design & Technology
- Graduate Jeweler
- Jewelry Design
- Comprehensive CAD/CAM for Jewelry
- Basic Repair and Setting Lab
- Intermediate Repair and Setting Lab

Learn more at GIA.edu

GIA®

World Headquarters
The Robert Mouawad Campus
5345 Armada Drive
Carlsbad, CA 92008 USA
T +1 760 603 4000
T +1 800 421 7250
E admissions@gia.edu

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Recent work by alumni Geraldine Kish Perry JM '00 (top) and Sara Pancoast JM '12 (bottom) of Fairbank & Perry Goldsmiths. View more work at our Student & Alumni Exhibit, May 16–31. nbss.edu/acc2017

CRAFT *with* CONFIDENCE

Intensive, hands-on training, master faculty, and an inspiring community. Full-Time program and Continuing Education classes available.

NBSS.EDU/JEWELRY

NORTH BENNET ST. SCHOOL

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

LEARN, CREATE, BUILD, DISCOVER
EXPLORE AND GROW AT ARROWMONT

Weekend, one-week and
two-week workshops in
metals, enamels and jewelry

Register online at
www.arrowmont.org
or call ***865-436-5860***

CenterforMetalArts.com

Workshops & Tooling

JEWELRY CLASSES

Comprehensive & Specialized Courses

- Pearl-Bead Stringing
- Diamond Setting
- Enameling/Cloisonne
- Jewelry Repair
- Wax Modeling
- Polishing/Buffing
- Casting/Mold Making
- Jewelry Designing

Beginners and Advanced Students
Day, Evening & Saturday Classes
Est. 1979, Licensed by NYS Ed. Dept.

www.studiojewelersltd.com

SMALL GROUP INSTRUCTION
32 East 31st Street (Park & Madison)
New York, NY 10016
Call (212) 686-1944

STUDIO JEWELERS, LTD.
A Jewelry Learning Center

THE FOLK SCHOOL
CHANGES YOU.

Engaging hands and hearts since 1925.
Come enjoy making crafts and good friends
on 300 natural, scenic acres in
western North Carolina.

JOHN C. CAMPBELL FOLK SCHOOL
folkschool.org 1-800-FOLK-SCH
BRASSTOWN NORTH CAROLINA

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

CREATIVE METALWORKS • MICHAEL R. SCHWARTZ •

• School of Design • Tool and Supply
• Ceremonial Objects • Custom Jewelry
• Art Conservation

(301) 933-1500

10501 Wheatley Street, Kensington, MD 20895

creativemetalworks.com

Huge Tool Sale / New and Used : In Progress

creative side JEWELRY ACADEMY OF AUSTIN

Turn Your Passion into a Business
Doing a Show: Craft, Industry, Fashion
Designing Your Collection

Interactive Lecture Series
August 2017*

Marlene Richey
author of Profiting by Design

creativeside.org 512.799.0731
*inquire about additional dates

2017 Enamelist Society Conference

Feather Trace Brooches by Mi-Sook Hur

ALCHEMY 4: REALIZING YOUR VISION

Connecting You to the World of Enameling

Conference, Workshops and Exhibitions at Arrowmont School of Arts and Crafts in Gatlinburg, TN from August 2—9, 2017

www.enamelistsociety.org | 770-807-0142

ALCHEMY4 THE ENAMELIST SOCIETY CONFERENCE 2017

THE ENAMELIST SOCIETY

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Cultured Pearl Association
of America, Inc.
International Pearl Design COMPETITION
FIFTH EDITION: 2017-2018
What will you CREATE?
Officially launching during the JCK show in Las Vegas on June 5, 2017 and accepting entries until September 21, 2017. Winners will be announced November 1, 2017.
Winning entries will be on display during the AGTA and JCK shows in 2018.
Celebrating one of the world's most prized and mysterious gems, this contest invites artistic expression inclusive of all pearl varieties. Winners will enjoy award designation along with the prestige of recognition from this worldwide event.
For complete contest details visit www.cpaa.org.

#HalsteadMakers
Connect with us. Hashtag your designs so our community can see what you're making.
Shop HalsteadBead.com for bulk pricing on quality sterling silver and gold-filled chain, findings and more. Most items ship the same day.
Halstead
WHOLESALE JEWELRY SUPPLIES SINCE 1973.
wholesale $100 min. | halsteadbead.com | 800.528.0535

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Save The Date for SNAG's 47th Annual Conference.
Portland, OR
May 23rd - 26th, 2018 | Portland Marriott Downtown Waterfront
Visit www.snagmetalsmith.org for more information.

SNAG CONNECTS

SNAG Connects: Connecting Members to Each Other

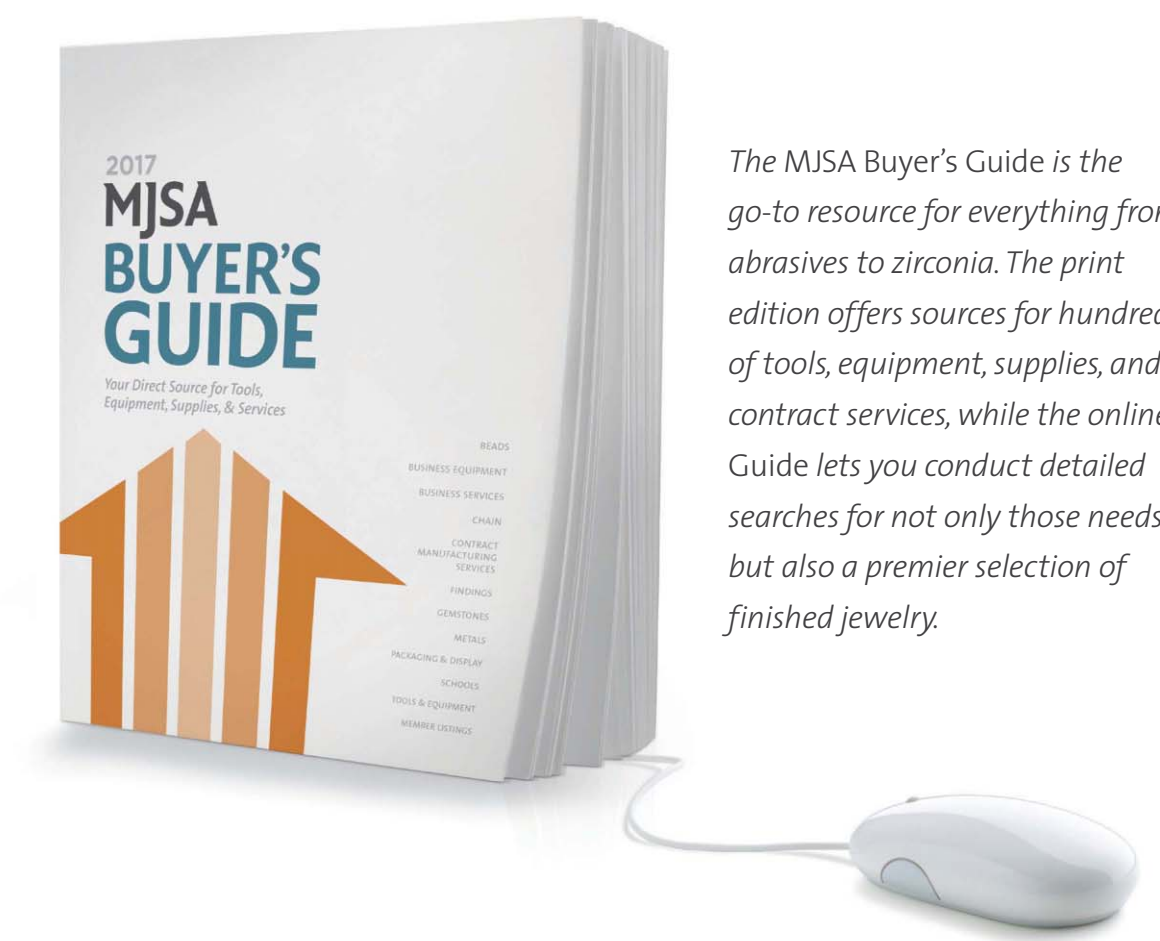
SNAG is excited to announce the Connects Program. SNAG Connects will increase awareness of SNAG and connect members to each other regionally.

For more Information: www.snagmetalsmith.org/get-involved/snag-connects/

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

MJSA & YOU

Connect with Supplies & Services.



The MJSA Buyer's Guide *is the go-to resource for everything from abrasives to zirconia. The print edition offers sources for hundreds of tools, equipment, supplies, and contract services, while the online* Guide *lets you conduct detailed searches for not only those needs, but also a premier selection of finished jewelry.*

Discover how MJSA can help with all of your sourcing needs.
Go to *MJSA.org/BuyersGuide*, or call 1-800-444-MJSA (6572)

MJSA: The Trade Association Dedicated to Professional Excellence in Jewelry Making & Design

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Potter USA 12" Guillotine Shear

$975.00

- Cuts up to 14 Gauge
- Full 12" Cutting Area
- 100% American Made
- Lifetime Guarantee

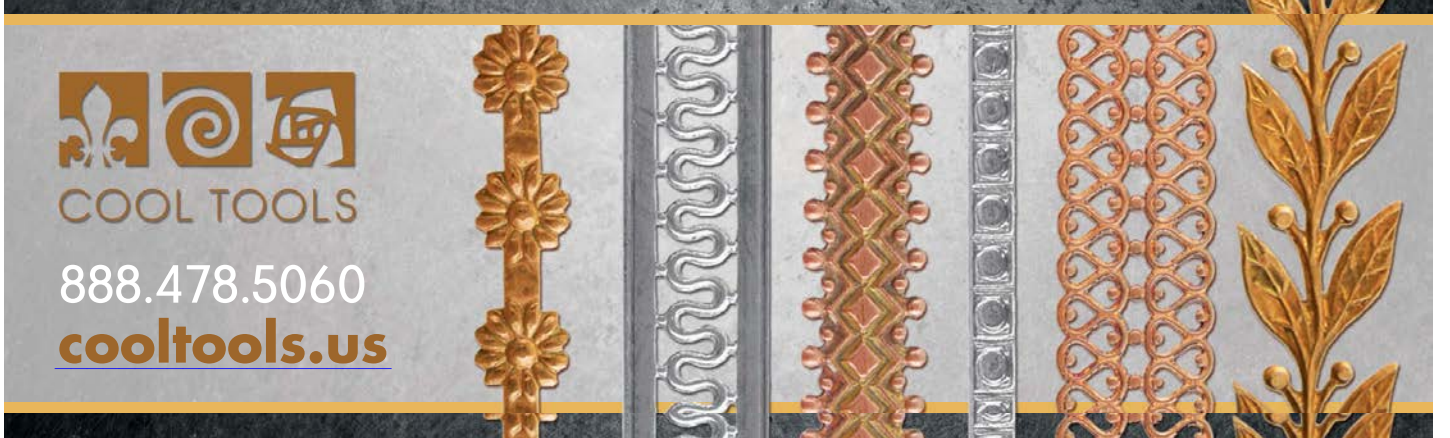
potterusa.com • sales@potterusa.com • 520-777-6032

Patterned Wire

Silver | Copper | Brass

Find the perfect pattern for your jewelry with our elegant selection of **Patterned Wire**.

Create embellishments, focal points...add detail to your next masterpiece!



COOL TOOLS

888.478.5060

cooltools.us

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Carrera Casting

Over 40 colors of Gold

64 West 48th Street - 2nd Fl | New York, NY 10036
TF: (800)-360-2339 | L: (212)869-8762
www.CarreraCasting.com

LEGACY LF FINDINGS

Made by jewelers for jewelers!
See our website for additional styles

L™
F

48 W 48 St #300, NY, NY 10036
1.855.342.6800
www.legacyfindings.com

See our website for additional styles

Serving Atlanta, Georgia for over 30 years.

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Silvery Night

downeast

A universe of chains in gold, silver and platinum!

800.626.5700 / downeast@sover.net (email)
www.downeasttrading.com

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

You Supply the Talent, We Supply the Rest.

Direct importers of the finest tools and supplies from around the world

- Authentic Korean 24k Gold Foil
- Best Hammers Imported Directly from Germany
- Scotch Stones from Scotland

Monthly bench rentals available in NYC!

We offer the ***best educational discounts*** and work with many leading craft schools

allcraft
JEWELRY SUPPLY

From Metal to Workbenches

135 West 29 Street, Suite 205, New York, NY ▪ 800-645-7124
www.allcraftusa.com

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

INDEX OF ADVERTISERS

Artemis Gallery..... 13
A Hundred for One..... 9
Allcraft..... 69
Arrowmont School of Arts and Crafts..... 61
Atelier Hg. & Company, Inc..... 1
Carrera Casting Corp..... 67
Center for Metal Arts..... 61
CERF+..... 12
Cool Tools..... 66
Creative Metalsmiths..... 11
Creative Metalworks..... 62
Creative Side Jewelry Academy..... 62
Cultured Pearl Association of America..... 63
Denise Betesh..... IFC
Downeast Trading..... 68
Enamelist Society..... 62
Facèré Jewelry Art Gallery..... 9
Gem & Lapidary Wholesalers..... 70
GIA..... 59
Halstead Bead, Inc..... 63
Hauser & Miller..... 63
J Cotter Gallery..... 13
JA New York..... 10
JFF Jeweler Supply..... 67
John C Campbell Folk School..... 61
Legacy Findings..... 67
Mendocino Art Center..... 58
MJSA..... 65
National Ornamental Metal Museum..... 5
Neeta Gupta..... 7
Nomad's..... 70
North Bennet Street School..... 60
OQZO Metalsmith..... 58
Otto Frei..... IBC
Patina Gallery..... 2
Penland Auction..... 72
Penland School of Crafts..... 58
Potter USA..... 66
Quench Jewelry Arts..... 58
Reactive Metals Studio..... 71
Rio Grande..... OBC
Rosario Garcia Designs..... 9
Seven Fingers Jewlers..... 7
SNAG Connects..... 64
SNAG Maker Profile..... 11
SNAG Membership..... 71
SNAG New Orleans Sponsors..... 8
SNAG Portland..... 64
SOFA Chicago..... 6
Studio Jewelers..... 61
VIVASMITH..... 9
Waterworks Gallery..... 7
Wayne Art Center..... 13

Gem, Jewelry & Lapidary
Wholesale Trade Shows
• 2017 Show Dates •
Lakeland, FL.....January 6-7-8
Asheville, NC.....January 10-11
Tucson, (Gem Mall) AZ...Jan. 28-Feb. 8
Tucson, (Holidome©) AZ...Jan. 28-Feb. 5
Minneapolis, MN.....March 20-21
Livonia, MI.....March 24-25-26
West Springfield, MA.....April 21-22
Orlando, FL.....May 5-6-7
Franklin, NC.....May 12-13-14
Livonia, MI.....July 14-15-16
Franklin, NC.....July 27-28-29-30
Tucson, AZ....September 7-8-9-10
Minneapolis, MN.....October 1-2
Livonia, MI.....October 6-7-8
West Springfield, MA...October 13-14
Asheville, NC.....October 24-25
Orlando, FL.....October 27-28-29
Shows are for the trade only
and are not open to the public.
Business License or
Sales Tax Certificate is Required.
G&LW INC.
Gem & Lapidary Wholesalers, Inc.
P.O. Box 98 Flora, MS 39071-0098
Phone: (601) 879-8832 | Fax: (601) 879-3282
E-Mail - info@glwshows.com | Website - glwshows.com

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

Join SNAG Today!

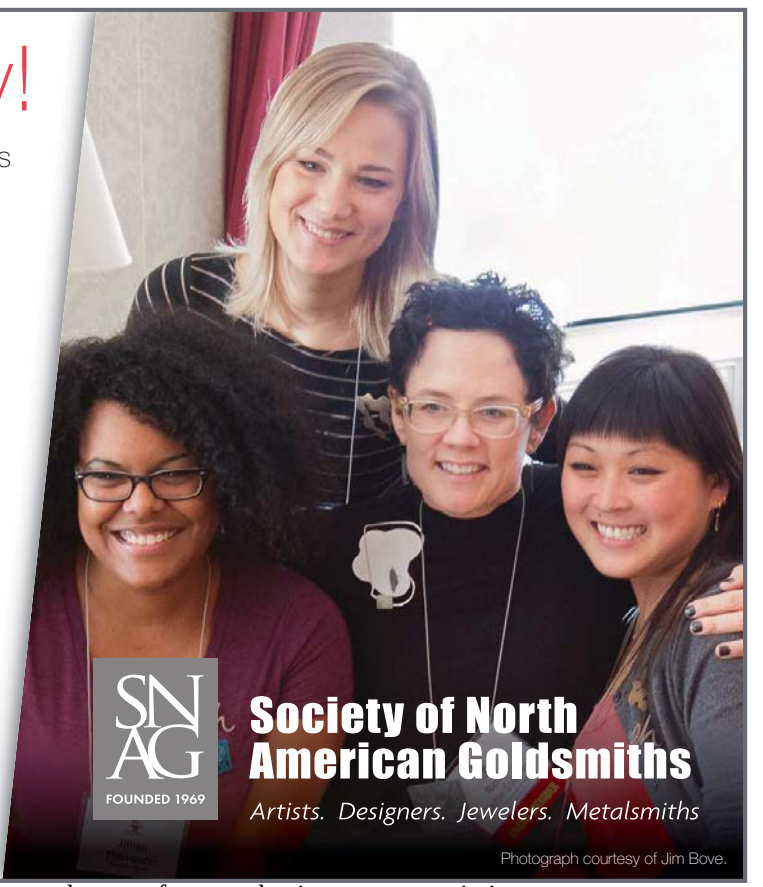
The Society of North American Goldsmiths advances jewelry and metalsmithing by inspiring creativity, encouraging education, and fostering community.

SNAG supports our makers through:

- Professional Development
- Scholarships/Sponsorships/Grants
- Critical Conversation Convenings
- Metalsmith Magazine
- Maker Profile Pages
- Annual Conferences
- Exhibitions
- Sales

We are all connected to creativity and community. Join us in our movement to advance the field and create an impact.

Join today at www.snagmetalsmith.org



Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

PENLAND SCHOOL OF CRAFTS

32ND ANNUAL BENEFIT AUCTION

Hiroko Yamada, *Spirit,*
Tahitian pearl, palladium,
titanium, silver, shakudo,
copper, 1 x 5 x 5 inches

AUGUST 11 & 12, 2017

A gala weekend in the North Carolina mountains

WWW.PENLAND.ORG
Illustrated auction catalog available online.
Absentee bids accepted.
For tickets: auction@penland.org , 828.765.2359

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

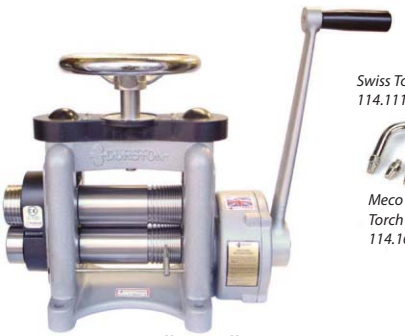
Tools & Findings You Will Love

Workbenches
013.001

Pepe Rolling Mills
90 to 130mm
From $439.00 to $599.00

Genuine Swiss Made Files & Gravers

Pepe Disc Cutter
125.140



Durston Rolling Mills
128.118N
150mm Combo

Torches & Soldering Kits

Green Lion Saw Frame
149.695

Metals

Findings

save 5%

Right Now
Use Online Coupon Code

CSID

Expires 10/31/2017

Shop Online & Save
800.772.3456
510.832.0355

OttoFrei.com

Otto Frei
Quality Jewelry Tools & Findings Since 1930

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.

A Culture of Making

"I worked in my uncle's jewelry factory summers during school, and he was a believer in the old-fashioned apprenticeship. He made me suffer through years of doing things the very old way because, he said, 'If you learn the old way, the new stuff's easy.' The tactile qualities of understanding *how to make* are something our society needs."

–Peter DiCristofaro,
the Providence Jewelry Museum

For the love of **jewelers**.

About Peter DiCristofaro and the Providence Jewelry Museum

Peter DiCristofaro grew up with a fascination for the ingenious methods that jewelers have devised for making. So when American jewelry factories began closing in the 1970s, Peter started buying up tools, dies and other objects bound for the scrap pile—and he founded a museum to house them all. Today, Peter curates thousands of treasures from the history of American jewelry manufacturing at the Providence Jewelry Museum (providencejewelrymuseum.com) in Rhode Island.

See Peter's story and tour the museum at riojeweler.com.

RIO GRANDE®
Since 1944

For your bench. At your side.

riogrande.com 800.545.6566 #RioJeweler

Content is copyright protected and provided for personal use only - not for reproduction or retransmission.
For reprints please contact the Publisher.